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Concerto Suite: For Viola da Gamba and String Soloists

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Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Doctor of
Philosophy

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CONCERTO SUITE: FOR VIOLA DA GAMBA AND STRING SOLOISTS

by

Matthew W. Tozer

Graduate Program in Music

A thesis submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy

The School of Graduate and Postdoctoral Studies
The University of Western Ontario
London, Ontario, Canada

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Abstract

Concerto Suite explores a unique hybridization of aspects from the baroque dance suites of the 17th and 18th centuries and from the classical concerto of the 18th and 19th centuries. In addition it also showcases some noteworthy differences in the performance technique and timbre of the viola da gamba in contrast to today's modern string instruments: the violin, viola, cello and double bass.

Concerto Suite is made up of three movements that are based on the form, rhythmic patterns, and meters of typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. *Concerto Suite* combines aspects of the seventeenth and eighteenth centuries dance suites with a virtuosic soloist who alternatively blends and contrasts motivic material, often in dialogue with the orchestra, similar to the role of a soloist in an eighteenth or nineteenth century concerto. To highlight differences in timbre, smaller groups from the orchestra accompany, play in sync, or play in opposition to the viola da gamba soloist.

Keywords

Viola da gamba, Composition, Hybridization, Dance Suite, Concerto, Allemande, Courante, Sarabande, Gigue, String Soloists, Performance Technique, Baroque Instruments, Renaissance Instruments, Early Music, Virtuosic, Dialogue

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Concerto Suite

for Viola da Gamba and String Soloists

Instrumentation

Soloist:

Viola da Gamba (6 strings, tuned: DGCEAD)*

String Soloists:

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

*amplify as needed

Durations

1) Allemande 5:00

2) Courante/Sarabande 6:30

3) Gigue (rondeau) 10:00

Program Notes

Concerto Suite explores a unique hybridization of aspects from the baroque dance suites of the 17th and 18th centuries and from the classical concerto of the 18th and 19th centuries. In addition it also showcases some noteworthy differences in the performance technique and timbre of the viola da gamba in contrast to today's modern string instruments: the violin, viola, cello and double bass.

Concerto Suite is made up of three movements that are based on the form, rhythmic patterns, and meters of typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. Concerto Suite combines aspects of the seventeenth and eighteenth centuries dance suites with a virtuosic soloist who alternatively blends and contrasts motivic material, often in dialogue with the orchestra, similar to the role of a soloist in an eighteenth or nineteenth century concerto. To highlight differences in timbre, smaller groups from the orchestra accompany, play in sync, or play in opposition to the viola da gamba soloist.

Full Score

Concerto Suite

1) Allemande

Matthew Tozer

Lightly ♩ = 110

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

4 (3+3+2) (♩=♩) (3+3+2) (♩=♩)

Gamba *pp* *mp* *mf*

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vla. 1 *pizz.* *arco* 3 3 *pizz.*

Vla. 2 *pizz.* *arco* 3 3 *pizz.*

Vlc. 1 *pizz.* *arco* 3 3 *pizz.*

Vlc. 2

Cb.

(♩=♩)

7

Gamba

f

Vln. 1

mf

Vln. 2

mp

Vln. 3

mf

Vln. 4

Vla. 1

arco

p

Vla. 2

arco

p

Vlc. 1

arco

p

Vlc. 2

p

Cb.

10

Gamba

mf

Vln. 1

mp

Vln. 2

Vln. 3

Vln. 4

mp

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

(3+3+2)
(♩=♩) (♩=♩)

13

Gamba

f *p*

Vln. 1

mf

Vln. 2

p

Vln. 3

p

Vln. 4

p

Vla. 1

pizz. *arco*

mp *mf*

Vla. 2

pizz. *arco*

mp

Vlc. 1

pizz. *arco*

mp

Vlc. 2

pizz. *arco*

mp

Cb.

16

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

mf

mp

p

mp

mp

p

p

[illegible]

22

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

This musical score page contains measures 22, 23, and 24. The instruments are arranged vertically: Gamba, Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass. The key signature has one flat (B-flat), and the time signature is 3/4. The Gamba part is mostly rests. Violins 1-4 play melodic lines with various articulations and dynamics, including *ff* (fortissimo) in measures 22 and 23. Violas 1-2 and Cellos 1-2 play rhythmic patterns of eighth notes, often in triplets, with a forte (*f*) dynamic. The Contrabass part provides a steady bass line with eighth notes and rests.

25

(3+3+2)
(♩=♩)

Gamba

p *f*

Vln. 1

pizz.
p

Vln. 2

pizz.
p

Vln. 3

pizz.
p

Vln. 4

pizz.
p

Vla. 1

pizz.
p

Vla. 2

pizz.
p

Vlc. 1

pizz.
p

Vlc. 2

pizz.
p

Cb.

pizz.
p

Detailed description of the musical score: The score is for measures 25, 26, and 27. Measure 25: Gamba (bass clef, 3/4 time) has a triplet of eighth notes (3+3+2) starting on G2, moving up to B2, with a dynamic change from *p* to *f*. Violins 1-4 (treble clef) and Viola 1 (bass clef) have triplet patterns of eighth notes. Viola 2 (bass clef) and Cello 1 (bass clef) have triplet patterns of eighth notes. Measure 26: Violins 1-4 and Viola 1 enter with pizzicato patterns, marked *pizz.* and *p*. Viola 2 and Cello 1 continue their triplet patterns. Measure 27: The patterns continue. The Gamba part has a long note in measure 27.

28

(♩=♩)

Gamba

p *f* *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

arco *mp*

Vlc. 1

Vlc. 2

Cb.

[illegible]

[illegible]

39 $(\text{♩}=\text{♩})$ $(3+3+2)$ $(\text{♩}=\text{♩})$ $(\text{♩}=\text{♩})$

Gamba f pp

Vln. 1 3 3 3

Vln. 2 3 3

Vln. 3

Vln. 4 f pp

Vla. 1 3 3

Vla. 2 3 3

Vlc. 1

Vlc. 2 *pizz.* p

Cb.

43

(3+3+2)
(♩=♩)

(♩=♩)

(3+3+2)
(♩=♩)

Gamba

p

mf

Vln. 1

Vln. 2

arco

pp

Vln. 3

pp

Vln. 4

pp

Vla. 1

3 3

Vla. 2

3 3

Vlc. 1

Vlc. 2

Cb.

47 $(\text{♩}=\text{♩})$ $(3+3+2)$ $(\text{♩}=\text{♩})$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

arco

mf

fp

arco

51

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fp

fp

fp

fp

55

(♩=♩)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fp

mf

p

mf *p*

59

(3+3+2)
(♩=♩)

(♩=♩)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

f

Detailed description of the musical score: The score is for measures 59 to 62. The Gamba part in measure 59 has a complex rhythm indicated by (3+3+2) and (♩=♩). Violin 1 has a triplet pattern in measure 59 and a single note in measure 60. Violins 3 and 4 have consistent triplet patterns. Violas 1 and 2 are mostly rests. Cello 1 and 2 have consistent triplet patterns. Violoncello 2 and Contrabass have specific notes in measures 60 and 61, marked with a forte (f) dynamic. The Violin 1 part in measure 61 has a dynamic marking of mf.

(3+3+2)
(♩=♩)

(♩=♩)

63

Gamba

Vln. 1

Vln. 2

mf

Vln. 3

mf

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

63

64

65

66

(3+3+2)
67 (♩=♩) (♩=♩) //

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp

pp

mf

mf

arco

p

pp

pp

72

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

mf

mf

mf

arco

p

arco

p

76

(3+3+2) (♩=♩) (3+3+2) (♩=♩)

Gamba

p *f* *p* *f*

Vln. 1

pp

Vln. 2

pp

Vln. 3

pp

Vln. 4

pp

Vla. 1

pizz. *arco* *pizz.* *arco*

pp

Vla. 2

pizz. *arco* *pizz.* *arco*

pp

Vlc. 1

pp *mf*

Vlc. 2

pizz. *arco* *pizz.* *arco*

pp

Cb.

80

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

83

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

$(3+3+2)$
 $(\text{♩}=\text{♩})_3$

mf \triangleleft *f*

mf

mf

pizz.

pizz.

p

pizz.

pizz. $>$

86 $(\text{♩}=\text{♩})$ $(3+3+2)$
 $(\text{♩}=\text{♩})$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf *f*

arco *pizz.* *arco*

arco *pizz.* *arco*

arco *pizz.* *arco*

arco *pizz.* *arco*

89

Gamba

f

mf

Vln. 1

p

Vln. 2

mp

Vln. 3

mp

mf

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

This musical score page contains measures 89, 90, and 91 of a piece. The instruments are arranged in a standard orchestral layout. Measure 89 begins with a Gamba part in bass clef, marked *f*, and Violin 1 in treble clef, marked *p*. Violin 2 and Violin 3 are marked *mp*. The Viola parts and Violoncello parts are marked *p*. Measure 90 continues the patterns, with the Gamba part marked *mf* and Violin 1 marked *p*. Measure 91 concludes the section, with the Gamba part marked *mf* and Violin 1 marked *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

92

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score is written for measures 92 through 95. The Gamba part begins in 13/4 time with a triplet of eighth notes, followed by a 4/4 measure with a half note and a 2/4 measure with a half note. The Violin parts (Vln. 1-4) and Viola parts (Vla. 1-2) feature various rhythmic patterns, including triplets and sixteenth notes. The Violoncello parts (Vlc. 1-2) and Contrabass (Cb.) parts provide a steady bass line with eighth and quarter notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score is divided into four measures by vertical bar lines, with time signatures changing from 13/4 to 4/4 and back to 13/4.

[illegible]

[illegible]

[illegible]

105 *a tempo*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

mf

mp

mp

mp

108

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

p

p

111

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

mf

mp

mp

[illegible]

117

Gamba

f *p* *f* *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 37, measures 117-119, is written for a chamber ensemble. The Gamba part begins with a melodic line in measure 117, marked *f*, followed by a rest in measure 118, and then a melodic line in measure 119, marked *mf*. The string parts (Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass) provide harmonic support with various rhythmic patterns. The Violins 1-4 parts are in treble clef, and the Viola 1-2, Cello 1-2, and Contrabass parts are in bass clef. The time signature is 4/4.

120 (♩=♩)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

123

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

mp

f

The musical score for page 39, measures 123-126, is presented in a standard orchestral layout. The Gamba part is in the top staff, and the string ensemble (Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass) is in the bottom staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. Measures 123-125 show a complex texture with triplets and sixteenth notes. Measure 126 features a forte (f) dynamic for the strings and a mezzo-piano (mp) dynamic for the Gamba. The Gamba part is marked 'arco'.

127

Gamba

mp

Vln. 1

ff

Vln. 2

ff

Vln. 3

ff

Vln. 4

ff

Vla. 1

ff

Vla. 2

ff

Vlc. 1

ff

Vlc. 2

ff

Cb.

ff

131

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.

f

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

f

Full Score

Concerto Suite

2) Courante-Sarabande-Courante

Matthew Tozer**Fantasia** ♩ = 120

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

The musical score is for a section of a concerto suite, specifically a Fantasia. The tempo is marked as 120 beats per minute. The Viola Da Gamba part is in the bass clef, and the string quartet (Violins 1-4, Violas 1-2, Cellos 1-2, and Double Bass) is in treble and bass clefs. The time signature is 3/4. The Viola Da Gamba part features a series of eighth and sixteenth notes, with dynamics ranging from *mf* to *ff*. The string quartet provides harmonic support, with Violins 1-4 playing a similar melodic line in treble clef, and Violas 1-2, Cellos 1-2, and the Double Bass playing a supporting bass line in bass clef. The dynamics for the strings are generally *mp* (mezzo-piano).

7

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf *f*

ff *mf* *3* *fp* *f* *p*

ff *mf* *3* *fp* *f* *p*

ff *mf* *3* *fp* *f* *p*

ff *mf* *3* *fp* *f* *p*

fp *f* *mp* *pizz.*

fp *f* *mp* *pizz.*

fp *f* *mp* *pizz.*

fp *f* *mp* *pizz.*

fp *f*

12

Gamba

mf *f* *p* *mf* *f* *mf* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

Measure 12: Gamba (mf), Vln. 1 (mf), Vln. 2 (mf), Vln. 3 (mf), Vln. 4 (mf), Vla. 1 (mf), Vla. 2 (mf), Vlc. 1 (mf), Vlc. 2 (mf), Cb. (mf).

Measure 13: Gamba (f), Vln. 1 (f), Vln. 2 (f), Vln. 3 (f), Vln. 4 (f), Vla. 1 (f), Vla. 2 (f), Vlc. 1 (f), Vlc. 2 (f), Cb. (f).

Measure 14: Gamba (p), Vln. 1 (p), Vln. 2 (p), Vln. 3 (p), Vln. 4 (p), Vla. 1 (p), Vla. 2 (p), Vlc. 1 (p), Vlc. 2 (p), Cb. (p).

Measure 15: Gamba (mf), Vln. 1 (mf), Vln. 2 (mf), Vln. 3 (mf), Vln. 4 (mf), Vla. 1 (mf), Vla. 2 (mf), Vlc. 1 (mf), Vlc. 2 (mf), Cb. (mf).

Measure 16: Gamba (f), Vln. 1 (f), Vln. 2 (f), Vln. 3 (f), Vln. 4 (f), Vla. 1 (f), Vla. 2 (f), Vlc. 1 (f), Vlc. 2 (f), Cb. (f).

17

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf *p* *f* *ff* *fp*

mf *p* *f* *ff* *fp*

f *ff* *p* *fp*

fp

arco *p* *3* *arco* *3* *p*

mf *3* *mf*

23 *ad libitum*

Gamba

mf *f* *ff*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vln. 3 *f* *p*

Vln. 4 *f* *p*

Vla. 1

Vla. 2

Vlc. 1 *f* *f*

Vlc. 2 *f*

Cb.

Courante ♩. = 74

$\bullet = 74$

30

Courante 3/4

Gamba

mp

p

mp

Vln. 1

mp

Vln. 2

mp

Vln. 3

mp

Vln. 4

mp

Vla. 1

mp

arco

Vla. 2

mp

mp

Vlc. 1

mp

mp

Vlc. 2

mp

mp

Cb.

mp

40

Gamba

mf

Vln. 1

mp

Vln. 2

mp

Vln. 3

mp

Vln. 4

mp

Vla. 1

mp

Vla. 2

Vlc. 1

Vlc. 2

p

Cb.

p

50

Gamba

mf

Vln. 1

pp

Vln. 2

pp

Vln. 3

pp

Vln. 4

pp

Vla. 1

Vla. 2

Vlc. 1

p

Vlc. 2

Cb.

58

Gamba

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

pizz.

p

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

Detailed description of the musical score: The score is for measures 58 through 64. The Gamba part (measures 58-64) is written in bass clef with a key signature of one flat (B-flat). It features a continuous sixteenth-note pattern, starting on G2 and moving upwards, with a forte (*f*) dynamic marking. Violins 1, 2, and 3 (measures 58-64) play sustained chords in treble clef, with a key signature of one flat. Violin 4 (measures 58-64) is silent until measure 60, where it begins a pizzicato (*pizz.*) line with a piano (*p*) dynamic, consisting of eighth notes. Viola 1 and 2, Violoncello 1 and 2, and Contrabass are silent throughout the passage.

65 *accel.*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

mp

mp

f

pizz.

pp

pp

pp

pp

pp

a tempo

74

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

ff

pizz.

[illegible]

93

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp

f

pp

f

pp

f

f

arco

f

103

Gamba

p *f*

Vln. 1

pp

Vln. 2

pp

Vln. 3

pp

Vln. 4

pp

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 55, measures 103-107, features a Gamba and four Violin parts. The Gamba part begins in measure 103 with a piano (*p*) dynamic, marked with a crescendo hairpin. It continues through measure 107, where it reaches a forte (*f*) dynamic. The Violin 1-4 parts enter in measure 105 with a pianissimo (*pp*) dynamic, playing a melodic line with slurs. The Viola 1-2 and Violoncello 1-2 parts are silent throughout the measures shown.

112

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

f

pizz.

p

f

p

pizz.

p

f

p

121

Gamba

f *mp*

Vln. 1

mp *pp* *f*

Vln. 2

mp *pp* *f*

Vln. 3

mp *pp* *f*

Vln. 4

mp *pp* *f*

Vla. 1

arco *mf*

Vla. 2

mf *pizz.* *mp* *mf* *f*

Vlc. 1

mp *mf* *f*

Vlc. 2

mp *mf* *f*

Cb.

mp *mf* *f*

128

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p *f* *mf* *f* *arco*

mf *f* *arco*

Sarabande $\text{♩} = 45$

136 *rit.* >

Gamba

f *mf*

Vln. 1 *p* *mp* *pizz.*

Vln. 2 *p* *mp* *pizz.*

Vln. 3 *p* *mp* *pizz.*

Vln. 4 *p* *mp* *pizz.*

Vla. 1 *p*

Vla. 2 *p*

Vlc. 1 *p*

Vlc. 2 *p*

Cb. *p* *mp* *pizz.*

146 *accel.*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *pizz.* *mp*

Vla. 2 *pizz.* *mp*

Vlc. 1 *pizz.* *mp*

Vlc. 2 *pizz.* *mp*

Cb.

151 $\text{♩} = 50$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

mp

pp

arco

pp

arco

pp

arco

mp

3

Detailed description of the musical score: The score is for measures 151 to 155. Measure 151 starts with a Gamba part in bass clef, featuring a triplet of eighth notes (F4, G4, A4) with an accent, followed by a quarter note (B4), a half note (C5), and a quarter note (B4). The string parts (Vln. 1-4, Vla. 1-2, Vlc. 1-2, Cb.) are in treble and bass clefs. Measures 152 and 153 show a change in time signature from 4/4 to 3/4. The Gamba part continues with a quarter note (B4), a half note (C5), and a quarter note (B4). The string parts include arco markings and dynamic markings (mp, pp). The Viola 1 part has a triplet marking. The score ends with a double bar line at measure 155.

156 *accel.*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 156-158 is as follows:

- Gamba:** Measure 156 starts with a triplet of eighth notes (Bb, A, G) and continues with a melodic line. Measure 157 has an *accel.* marking and features a triplet of eighth notes (F, E, D). Measure 158 continues the melodic line with another triplet of eighth notes (C, B, A).
- Vln. 1:** Measure 156 has a triplet of eighth notes (Bb, A, G). Measure 157 starts with a *pp* dynamic and a half note (Bb). Measure 158 has a half note (A).
- Vln. 2:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Vln. 3:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Vln. 4:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Vla. 1:** Measure 156 has a triplet of eighth notes (Bb, A, G). Measure 157 has a triplet of eighth notes (F, E, D). Measure 158 has a triplet of eighth notes (C, B, A).
- Vla. 2:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Vlc. 1:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Vlc. 2:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).
- Cb.:** Measure 156 has a half note (Bb). Measure 157 has a half note (A). Measure 158 has a half note (G).

159

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

$\text{♩} = 60$

f

pp

mf

arco

p

arco

p

arco

p

arco

f

p

[illegible]

169

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

170

171

172

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606

607

6

(♩=♩)

174

Gamba

mp

Vln. 1

pizz.
mp

Vln. 2

pizz.
mp

Vln. 3

pizz.
mp

Vln. 4

pizz.
mp

Vla. 1

p

Vla. 2

mf

Vlc. 1

mf

Vlc. 2

mf

Cb.

mf

3

p

mf

mf

mf

mf

179

Gamba

mf

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

mp

Vla. 2

p

Vlc. 1

p

mp

Vlc. 2

Cb.

3

3

p

mp

184

(♩=♩)

Gamba

p *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz. *mp*

mp *p* *p*

189

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

pizz.

mp

*accel.***Courante** ♩. = 74
(♩=♩)

193

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.

mp

pizz.

pizz.

mp

198

Gamba

fp *mf*

Vln. 1

arco *mf* *pp* *arco*

Vln. 2

pp

Vln. 3

arco *p* *f* *pp*

Vln. 4

arco *p* *f* *pp*

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

arco *p*

Cb.

p

207

Gamba

fp *mf*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

arco *p* *f*

Vla. 1

mf

Vla. 2

arco

Vlc. 1

p

Vlc. 2

Cb.

215

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fp

mf

p

f

arco

p

mf

224

Gamba

f

p

Vln. 1

pizz.

p

Vln. 2

pizz.

p

Vln. 3

p

Vln. 4

p

Vla. 1

pizz.

p

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

The musical score for measures 224-229 is as follows:

- Gamba:** Measures 224-225: *f* (forte), melodic line. Measures 226-229: *p* (piano), melodic line.
- Vln. 1:** Measures 224-225: *pizz.* (pizzicato), rhythmic pattern. Measures 226-229: *p* (piano), rhythmic pattern.
- Vln. 2:** Measures 224-225: *pizz.* (pizzicato), rhythmic pattern. Measures 226-229: *p* (piano), rhythmic pattern.
- Vln. 3:** Measures 224-225: *p* (piano), melodic line. Measures 226-229: *p* (piano), melodic line.
- Vln. 4:** Measures 224-225: *p* (piano), melodic line. Measures 226-229: *p* (piano), melodic line.
- Vla. 1:** Measures 224-225: *pizz.* (pizzicato), rhythmic pattern. Measures 226-229: *p* (piano), rhythmic pattern.
- Vla. 2:** Measures 224-229: Silent.
- Vlc. 1:** Measures 224-229: Silent.
- Vlc. 2:** Measures 224-229: Silent.
- Cb.:** Measures 224-229: Silent.

231 (3+2)

Gamba

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

arco

p < *f*

f

f

p

239 (3+2)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p *f*

f *p*

mf

246 (3+2) (3+2)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p *f*

p *f*

p

253

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

This musical score page contains measures 253 through 260. The instruments are arranged in the following order from top to bottom: Gamba, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, and Contrabass. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The Gamba part begins with a treble clef and a key signature change to one flat. The string parts (Violins, Violas, Cellos, and Contrabass) are written in their respective staves, with dynamic markings (f, p, mf) and articulation (accents, slurs) indicating the performance style. The score shows a complex interplay of melodic and harmonic lines across the ensemble.

262

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score is written for measures 262 through 265. The Gamba part is in the alto register, starting with a half note G2, followed by a quarter rest, then a half note F2, and a quarter note E2. The Violin and Viola parts (1-4) are in the treble and alto registers, starting with a half note G4, followed by a quarter rest, then a half note F4, and a quarter note E4. The Cello and Contrabass parts are in the bass register, starting with a half note G2, followed by a quarter rest, then a half note F2, and a quarter note E2. The score includes dynamic markings: *f* (forte) and *p* (piano). The Gamba part has a crescendo leading to a *f* dynamic in measure 265. The Violin and Viola parts have a crescendo leading to a *f* dynamic in measure 265. The Cello and Contrabass parts have a crescendo leading to a *f* dynamic in measure 265. The Viola 2 part has a *mf* (mezzo-forte) dynamic in measure 264.

[illegible]

275

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

f

p

f

p

p

p

p

p

p

p

Full Score

Concerto Suite

3) Gigue (rondeau)

Matthew Tozer**Vivace** ♩. = 100

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

mf

p

p

p

pizz.

p

3

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.
mp

pizz.
p

Measures 3, 4, and 5 of the musical score. The Gamba part has a fermata in measure 3, a whole note in measure 4, and a half note in measure 5. The Violin 1 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Violin 2 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Violin 3 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Violin 4 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Viola 1 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Viola 2 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Violoncello 1 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Violoncello 2 part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5. The Cello part has a half note in measure 3, a quarter note in measure 4, and a half note in measure 5.

6

The musical score is written for measures 6 and 7. The instruments and their parts are as follows:

- Gamba:** Treble clef, 12/8 time signature. Measure 6: whole rest. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter rest.
- Vln. 1:** Treble clef. Measure 6: quarter note G4, quarter note A4, quarter note B4, quarter rest. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter rest.
- Vln. 2:** Treble clef. Measure 6: whole rest. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter rest.
- Vln. 3:** Treble clef. Measure 6: whole rest. Measure 7: whole rest.
- Vln. 4:** Treble clef. Measure 6: whole rest. Measure 7: whole rest.
- Vla. 1:** Bass clef. Measure 6: quarter rest, quarter note G3, quarter note A3, quarter rest. Measure 7: quarter rest, quarter note G3, quarter note A3, quarter rest.
- Vla. 2:** Bass clef. Measure 6: quarter rest, quarter note G3, quarter note A3, quarter rest. Measure 7: quarter rest, quarter note G3, quarter note A3, quarter rest.
- Vlc. 1:** Bass clef. Measure 6: quarter note G3, quarter rest, quarter note A3, quarter rest. Measure 7: quarter note G3, quarter rest, quarter note A3, quarter rest.
- Vlc. 2:** Bass clef. Measure 6: quarter note G3, quarter rest, quarter note A3, quarter rest. Measure 7: quarter note G3, quarter rest, quarter note A3, quarter rest.
- Cb.:** Bass clef. Measure 6: quarter rest, quarter note G3, quarter rest, quarter note A3. Measure 7: quarter rest, quarter note G3, quarter rest, quarter note A3.

8

arco

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp *f*

mp *f*

12

Gamba

p < *f* > *p*

mp 7

A

Vln. 1

pizz.

p

Vln. 2

p

Vln. 3

pizz.

p

Vln. 4

pizz. *p*

p

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

pp

16

Gamba

f

pizz.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

mp

7

Vla. 2

Vlc. 1

Vlc. 2

Cb.

Detailed description of the musical score: The score is for page 87, measures 16 through 18. The Gamba part (bass clef) begins in measure 16 with a series of eighth and sixteenth notes, marked with a forte (f) dynamic. A hairpin indicates a crescendo. In measure 17, the Gamba part continues with a similar rhythmic pattern. In measure 18, the Gamba part is marked with a pizzicato (pizz.) instruction. The Violin parts (Vln. 1-4) are in treble clef. Vln. 1 and 3 play a steady eighth-note pattern. Vln. 2 and 4 play a similar pattern but with some rests. The Viola parts (Vla. 1-2) are in alto clef. Vla. 1 has a melodic line starting in measure 17, marked with a mezzo-piano (mp) dynamic. Vla. 2 is mostly silent. The Violoncello (Vlc.) and Contrabass (Cb.) parts are in bass clef and are mostly silent throughout the measures.

19

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

The musical score for measures 19-21 is as follows:

- Measure 19:** Gamba plays a sequence of eighth notes. Vln. 1, 2, 3, and 4 play chords. Vla. 1 plays a melodic line. Vla. 2, Vlc. 1, Vlc. 2, and Cb. are silent.
- Measure 20:** Gamba plays a sequence of eighth notes. Vln. 1, 2, 3, and 4 play chords. Vla. 1 plays a melodic line. Vla. 2, Vlc. 1, Vlc. 2, and Cb. are silent.
- Measure 21:** Gamba plays a sequence of eighth notes. Vln. 1, 2, 3, and 4 play chords. Vla. 1 plays a melodic line. Vla. 2, Vlc. 1, Vlc. 2, and Cb. are silent.

22

Gamba

arco

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

pizz.

f

Vlc. 2

Cb.

25 *pizz.* *arco*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1 *arco* *pizz.*

Vlc. 2

Cb.

28

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.

pizz.

pizz.

pizz.

p

p

arco

pizz.

31

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

f

mp

arco

f

mp

arco

mp

arco

f

f

Detailed description of the musical score: The score is for page 92, starting at measure 31. The instruments are Gamba, Violins 1-4, Violas 1-2, Violoncellos 1-2, and Contrabass. Measure 31: Gamba has a half note G2 with an accent. Violins 1 and 3 have a half note F#4 with an accent. Violins 2 and 4 have a half note G4 with an accent. Viola 1 has a half note F#4 with an accent. Viola 2 has a half note G4 with an accent. Violoncello 1 has a half note G2 with an accent. Violoncello 2 has a whole rest. Contrabass has a whole rest. Measure 32: Gamba has a half note A2 with an accent. Violins 1 and 3 have a half note F#4 with an accent. Violins 2 and 4 have a half note G4 with an accent. Viola 1 has a half note F#4 with an accent. Viola 2 has a half note G4 with an accent. Violoncello 1 has a half note A2 with an accent. Violoncello 2 has a whole rest. Contrabass has a whole rest. Measure 33: Gamba has a half note B2 with an accent. Violins 1 and 3 have a half note F#4 with an accent. Violins 2 and 4 have a half note G4 with an accent. Viola 1 has a half note F#4 with an accent. Viola 2 has a half note G4 with an accent. Violoncello 1 has a half note B2 with an accent. Violoncello 2 has a whole rest. Contrabass has a half note B2 with an accent.

34

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 34 and 35 is as follows:

- Gamba:** Measure 34 begins with a triplet of eighth notes (F#4, G4, A4), followed by a series of eighth and sixteenth notes. Measure 35 continues this pattern with another triplet of eighth notes (B4, C5, D5).
- Vln. 1:** Measure 34 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4). Measure 35 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4).
- Vln. 2:** Measure 34 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4). Measure 35 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4).
- Vln. 3:** Measure 34 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4). Measure 35 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4).
- Vln. 4:** Measure 34 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4). Measure 35 has a dotted quarter note (F#4), an eighth rest, and a dotted quarter note (A4).
- Vla. 1:** Measure 34 has a whole rest. Measure 35 has a whole rest.
- Vla. 2:** Measure 34 has a whole rest. Measure 35 has a whole rest.
- Vlc. 1:** Measure 34 has a dotted quarter note (F#2), an eighth rest, and a dotted quarter note (A2). Measure 35 has a dotted quarter note (F#2), an eighth rest, and a dotted quarter note (A2).
- Vlc. 2:** Measure 34 has a whole rest. Measure 35 has a whole rest.
- Cb.:** Measure 34 has a dotted quarter note (F#1), an eighth rest, and a dotted quarter note (A1). Measure 35 has a dotted quarter note (F#1), an eighth rest, and a dotted quarter note (A1).

36

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

7

The musical score for measures 36 and 37 is as follows:

- Gamba:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vln. 1:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vln. 2:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vln. 3:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vln. 4:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vla. 1:** Measure 36: Rest. Measure 37: Rest.
- Vla. 2:** Measure 36: Rest. Measure 37: Rest.
- Vlc. 1:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).
- Vlc. 2:** Measure 36: Rest. Measure 37: Rest.
- Cb.:** Measure 36: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C). Measure 37: Quarter note (Bb), quarter note (A), quarter note (G), quarter note (F), quarter note (E), quarter note (D), quarter note (C).

38 *rit.*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

mp

pp

mp

p

pp

40

$\text{♩} = 100$

Gamba

mf *f* *mf* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

arco

pp

45

(♩=♩.) (♩=♩.)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

ff *f* *ff* *fp*

ff *f* *ff* *fp*

ff *f* *ff* *fp*

ff *f* *ff* *fp*

mp *mf* *fp*

mp *mf* *fp*

mp *mf* *fp*

mp *mf* *fp*

mp *mf* *fp*

Vivace ♩. = 100
(♩. = ♩.)
49

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

f *mf* *mp* *mp* *mp*

52

Gamba

f *mf* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

mp *mp*

Vlc. 1

Vlc. 2

Cb.

55

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

mf

mp

mp

[illegible]

[illegible]

[illegible]

Vivace ♩. = 100

66 (♩=♩.)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

pizz.
p

f

pp

a

69

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p *f* *p* *f*

p

arco *p*

72

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p *f* *p*

pizz. *f* *pizz.* *f*

The musical score for measures 72-74 is as follows:

- Gamba:** Measures 72-74. Measure 72: *p* (half note), *f* (quarter note), *p* (half note). Measure 73: *f* (quarter note), *p* (half note). Measure 74: *p* (half note).
- Vln. 1-4:** Measures 72-74. Measure 72: *p* (half note), *f* (quarter note), *p* (half note). Measure 73: *f* (quarter note), *p* (half note). Measure 74: *p* (half note).
- Vla. 1:** Measures 72-74. Measure 72: *pizz.* (half note), *f* (quarter note), *pizz.* (half note). Measure 73: *f* (quarter note), *pizz.* (half note). Measure 74: *pizz.* (half note), *f* (quarter note), *pizz.* (half note).
- Vla. 2:** Measures 72-74. Measure 72: *pizz.* (half note), *f* (quarter note), *pizz.* (half note). Measure 73: *f* (quarter note), *pizz.* (half note). Measure 74: *pizz.* (half note), *f* (quarter note), *pizz.* (half note).
- Vlc. 1:** Measures 72-74. Measure 72: *pizz.* (half note), *f* (quarter note), *pizz.* (half note). Measure 73: *f* (quarter note), *pizz.* (half note). Measure 74: *pizz.* (half note), *f* (quarter note), *pizz.* (half note).
- Vlc. 2:** Measures 72-74. Measure 72: *pizz.* (half note), *f* (quarter note), *pizz.* (half note). Measure 73: *f* (quarter note), *pizz.* (half note). Measure 74: *pizz.* (half note), *f* (quarter note), *pizz.* (half note).
- Cb.:** Measures 72-74. Measure 72: *pizz.* (half note), *f* (quarter note), *pizz.* (half note). Measure 73: *f* (quarter note), *pizz.* (half note). Measure 74: *pizz.* (half note), *f* (quarter note), *pizz.* (half note).

75

Gamba

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 75-77 features a Gamba part and a string section. The Gamba part begins in measure 75 with a forte (f) dynamic, playing a melodic line in the bass clef. The string section consists of four violins (Vln. 1-4), two violas (Vla. 1-2), two violoncellos (Vlc. 1-2), and a double bass (Cb.). The violins and double bass are in treble clef, while the violas and violoncellos are in bass clef. The key signature has one flat (B-flat). The tempo is marked with a common time signature (C). The score is divided into three measures. In measure 75, the Gamba plays a melodic line starting with a forte (f) dynamic. The string section provides accompaniment with various rhythmic patterns and rests. In measure 76, the Gamba continues its melodic line, and the string section provides accompaniment. In measure 77, the Gamba concludes its melodic line, and the string section provides accompaniment.

78

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

The musical score for measures 78 and 79 features the following details:

- Measure 78:**
 - Gamba:** A descending eighth-note scale starting on G2, moving down to D2.
 - Violins (Vln. 1-4):** Rests.
 - Viola 1 (Vla. 1):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Viola 2 (Vla. 2):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Violoncello 1 (Vlc. 1):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Violoncello 2 (Vlc. 2):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Contrabass (Cb.):** Rests.
- Measure 79:**
 - Gamba:** A sustained note on G2 with a decrescendo hairpin, marked *p*.
 - Violins (Vln. 1-4):** Rests.
 - Viola 1 (Vla. 1):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Viola 2 (Vla. 2):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Violoncello 1 (Vlc. 1):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Violoncello 2 (Vlc. 2):** A rhythmic pattern of eighth and sixteenth notes, starting on G2.
 - Contrabass (Cb.):** Rests.

80

Gamba

f *p* *f*

Vln. 1

mp

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 109, measures 80-81, features the following details:

- Measure 80:**
 - Gamba:** Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then returns to forte (*f*). The melody is in the bass clef, starting on a whole note and moving through a series of eighth and quarter notes.
 - Vln. 1:** Starts with a mezzo-piano (*mp*) dynamic. The melody is in the treble clef, starting on a whole note and moving through a series of eighth and quarter notes.
 - Vln. 2, Vln. 3, Vln. 4:** All three violin parts are silent in measure 80, indicated by a whole rest.
 - Vla. 1:** The first viola part has a melodic line in the alto clef, starting with a quarter rest followed by eighth notes.
 - Vla. 2:** The second viola part has a melodic line in the alto clef, starting with a quarter rest followed by eighth notes.
 - Vlc. 1:** The first violoncello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.
 - Vlc. 2:** The second violoncello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.
 - Cb.:** The cello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.
- Measure 81:**
 - Gamba:** Continues the melodic line from measure 80, ending with a whole note.
 - Vln. 1:** Continues the melodic line from measure 80, ending with a whole note.
 - Vln. 2, Vln. 3, Vln. 4:** All three violin parts are silent in measure 81, indicated by a whole rest.
 - Vla. 1:** The first viola part has a melodic line in the alto clef, starting with a quarter rest followed by eighth notes.
 - Vla. 2:** The second viola part has a melodic line in the alto clef, starting with a quarter rest followed by eighth notes.
 - Vlc. 1:** The first violoncello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.
 - Vlc. 2:** The second violoncello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.
 - Cb.:** The cello part has a melodic line in the bass clef, starting with a quarter rest followed by eighth notes.

82

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

f

mp

84

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

86

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

f

p

pizz.

arco

p

f

p

arco

p

Detailed description of the musical score: The score is for measures 86 and 87. Measure 86 (left) features a Gamba part with a half note and a fermata, followed by a dynamic marking of *p*. Violins 1 and 2 are silent. Violins 3 and 4 play a half note, with Vln. 3 marked *pizz.* and *p*, and Vln. 4 marked *p*. Viola 1 plays a half note with a dynamic marking of *f*. Viola 2 is silent. Violoncello 1 plays a half note with a dynamic marking of *f*. Violoncello 2 is silent. Contrabass is silent. Measure 87 (right) features a Gamba part with a half note and a fermata, followed by a dynamic marking of *p*. Violins 1 and 2 are silent. Violins 3 and 4 play a half note, with Vln. 3 marked *pizz.* and *p*, and Vln. 4 marked *p*. Viola 1 plays a half note with a dynamic marking of *f*. Viola 2 plays a half note with a dynamic marking of *p*. Violoncello 1 plays a half note with a dynamic marking of *p*. Violoncello 2 plays a half note with a dynamic marking of *p*. Contrabass is silent.

88

Gamba

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

The musical score for measures 88 and 89 is presented for a chamber ensemble. Measure 88 begins with a Gamba part in the bass clef, marked *f* (forte). The Cb. (Contrabass) part is marked *mp* (mezzo-piano). The Violins (Vln.) and Violas (Vla.) parts are mostly silent in this measure, with some activity in the lower strings. Measure 89 continues the orchestration, with the Gamba part featuring a 7th fret marking. The Violins and Violas have more active parts, and the Violoncellos (Vlc.) continue their melodic lines. The Cb. part remains active with a steady rhythm.

90

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

7

7

92

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

95

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

This musical score page contains measures 95, 96, and 97. The instruments are arranged in a standard orchestral layout. The Gamba part is in the bass clef and remains silent throughout. The Violins (Vln. 1-4) and Violas (Vla. 1-2) are in treble clef, while the Cellos (Vlc. 1-2) and Double Bass (Cb.) are in bass clef. Measures 95 and 96 show a complex texture with many sixteenth and thirty-second notes, often beamed together. Measure 97 concludes the section with a final chord. Dynamics include *f* (forte) in measures 96 and 97. The key signature has one flat (B-flat), and the time signature is 4/4.

(3+3+2)

98

Gamba

f

p *f*

Vln. 1

pizz. *p*

Vln. 2

pizz. *p*

Vln. 3

pizz. *p*

Vln. 4

pizz. *p*

Vla. 1

pizz. *p*

Vla. 2

pizz. *p*

Vlc. 1

pizz. *p*

Vlc. 2

p

Cb.

101

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

p

arco

p

pp

102

103

A
104

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

p

arco

p

arco

p

p

arco

p

pizz.

p

107

Gamba

mf

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

110

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

This musical score page contains measures 110, 111, and 112. The Gamba part (bass clef) begins measure 110 with a half note G2, followed by a dotted half note F#2, and a half note E2. Measure 111 starts with a half note D#2, followed by a dotted half note C#2, and a half note B1. Measure 112 begins with a half note A1, followed by a dotted half note G1, and a half note F#1. The Violin section (treble clef) has four staves. Violins 1 and 2 play a dotted half note G4 in measure 110, a dotted half note F#4 in measure 111, and a dotted half note E4 in measure 112. Violins 3 and 4 play a dotted half note G4 in measure 110, a dotted half note F#4 in measure 111, and a dotted half note E4 in measure 112. The Viola section (alto clef) has two staves. Viola 1 plays a dotted half note G3 in measure 110, a dotted half note F#3 in measure 111, and a dotted half note E3 in measure 112. Viola 2 plays a dotted half note G3 in measure 110, a dotted half note F#3 in measure 111, and a dotted half note E3 in measure 112. The Cello section (bass clef) has two staves. Cello 1 plays a dotted half note G2 in measure 110, a dotted half note F#2 in measure 111, and a dotted half note E2 in measure 112. Cello 2 plays a dotted half note G2 in measure 110, a dotted half note F#2 in measure 111, and a dotted half note E2 in measure 112. The Contrabass (bass clef) plays a dotted half note G1 in measure 110, a dotted half note F#1 in measure 111, and a dotted half note E1 in measure 112.

113

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 113-115 is as follows:

- Measure 113:** Gamba plays a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 3 and 4 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vla. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vlc. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Cb. plays a half note G4, quarter note A4, eighth note B4, and quarter note A4.
- Measure 114:** Gamba plays a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 3 and 4 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vla. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vlc. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Cb. plays a half note G4, quarter note A4, eighth note B4, and quarter note A4.
- Measure 115:** Gamba plays a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vln. 3 and 4 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vla. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Vlc. 1 and 2 play a half note G4, quarter note A4, eighth note B4, and quarter note A4. Cb. plays a half note G4, quarter note A4, eighth note B4, and quarter note A4.

116

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp < *f*

f

f

arco

f

The musical score for measures 116-119 features a variety of instruments. The Gamba part begins with a rest in measure 116, followed by a melodic line in measure 117. The Violins 1-4 and Violas 1-2 play melodic lines with slurs and accents. The Violoncellos 1-2 and Contrabass play a rhythmic pattern of eighth notes. The dynamics range from *mp* to *f*.

This musical score page contains measures 119 and 120. The instruments are Gamba, Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vlc. 1, Vlc. 2, and Cb. Measure 119 features a Gamba part with dynamics *mf*, *f*, *p*, and *f*. Measures 120 feature a crescendo leading to a fortissimo (*f*) section.

125

Gamba

p

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

mf

Vla. 2

Vlc. 1

p

Vlc. 2

Cb.

128

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.

p

pizz.

p

131

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 131-133 is as follows:

- Measure 131:**
 - Gamba:** Bass clef, whole rest.
 - Vln. 1:** Treble clef, whole rest.
 - Vln. 2:** Treble clef, quarter rest, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vln. 3:** Treble clef, whole rest.
 - Vln. 4:** Treble clef, whole rest.
 - Vla. 1:** Alto clef, eighth notes G3-A3-B3, quarter rest, eighth notes G3-A3-B3, quarter rest.
 - Vla. 2:** Alto clef, quarter rest, eighth notes G3-A3-B3, quarter rest, eighth notes G3-A3-B3, quarter rest.
 - Vlc. 1:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Vlc. 2:** Bass clef, whole rest.
 - Cb.:** Bass clef, whole rest.
- Measure 132:**
 - Gamba:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Vln. 1:** Treble clef, whole rest.
 - Vln. 2:** Treble clef, quarter rest, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vln. 3:** Treble clef, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vln. 4:** Treble clef, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vla. 1:** Alto clef, eighth notes G3-A3-B3, quarter rest, eighth notes G3-A3-B3, quarter rest.
 - Vla. 2:** Alto clef, quarter rest, eighth notes G3-A3-B3, quarter rest, eighth notes G3-A3-B3, quarter rest.
 - Vlc. 1:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Vlc. 2:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Cb.:** Bass clef, whole rest.
- Measure 133:**
 - Gamba:** Bass clef, whole rest.
 - Vln. 1:** Treble clef, whole rest.
 - Vln. 2:** Treble clef, whole rest.
 - Vln. 3:** Treble clef, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vln. 4:** Treble clef, eighth notes G4-A4-B4, quarter rest, eighth notes G4-A4-B4, quarter rest.
 - Vla. 1:** Alto clef, whole rest.
 - Vla. 2:** Alto clef, whole rest.
 - Vlc. 1:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Vlc. 2:** Bass clef, eighth notes G2-A2-B2, quarter rest, eighth notes G2-A2-B2, quarter rest.
 - Cb.:** Bass clef, whole rest.

134

a

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

arco

p

p

The musical score for measures 134-136 is as follows:

- Measure 134:** Gamba plays a descending eighth-note scale: G4, F#4, E4, D4, C4, B3, A3, G3. All other instruments are silent.
- Measure 135:** Violins 1 and 2 play a triplet of eighth notes: G4, A4, B4. The Contrabass plays a single eighth note: G3. All other instruments are silent.
- Measure 136:** Violins 1 and 2 play a triplet of eighth notes: C5, B4, A4. All other instruments are silent.

137

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

mf

pp

pp

140

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

mp

142

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

mf

Measure 142: Gamba (whole rest), Vln. 1 (triplet eighth notes), Vln. 2 (triplet eighth notes), Vln. 3 (half note), Vln. 4 (half note), Vla. 1 (whole rest), Vla. 2 (whole rest), Vlc. 1 (whole rest), Vlc. 2 (half note), Cb. (half note). Measure 143: Gamba (half note), Vln. 1 (triplet eighth notes), Vln. 2 (triplet eighth notes), Vln. 3 (half note), Vln. 4 (half note), Vla. 1 (whole rest), Vla. 2 (whole rest), Vlc. 1 (whole rest), Vlc. 2 (half note), Cb. (half note). Dynamic: *mf*.

144

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

The musical score for measures 144 and 145 is as follows:

- Gamba:** Measure 144: A melodic line starting on B-flat, moving up to D, then to F, and ending with a fermata. Measure 145: A melodic line starting on B-flat, moving up to D, then to F, and ending with a fermata.
- Vln. 1:** Measure 144: A rhythmic pattern of eighth notes with triplets. Measure 145: A rhythmic pattern of eighth notes with triplets.
- Vln. 2:** Measure 144: A rhythmic pattern of eighth notes with triplets. Measure 145: A rhythmic pattern of eighth notes with triplets.
- Vln. 3:** Measure 144: A rhythmic pattern of eighth notes with triplets. Measure 145: A rhythmic pattern of eighth notes with triplets.
- Vln. 4:** Measure 144: A rhythmic pattern of eighth notes with triplets. Measure 145: A rhythmic pattern of eighth notes with triplets.
- Vla. 1:** Measure 144: A rest. Measure 145: A rest.
- Vla. 2:** Measure 144: A rest. Measure 145: A rest.
- Vlc. 1:** Measure 144: A rest. Measure 145: A melodic line starting on B-flat, moving up to D, then to F, and ending with a fermata.
- Vlc. 2:** Measure 144: A rest. Measure 145: A melodic line starting on B-flat, moving up to D, then to F, and ending with a fermata.
- Cb.:** Measure 144: A rest. Measure 145: A melodic line starting on B-flat, moving up to D, then to F, and ending with a fermata.

146

Gamba

f

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

arco

p

p

p

The musical score for measures 146 and 147 features the following details:

- Measure 146:**
 - Gamba:** A whole rest followed by a half note G4.
 - Vln. 1 & 2:** Triplet eighth notes (F#4, G4, A4) followed by a quarter rest, then a triplet eighth note (B4) followed by a quarter rest.
 - Vln. 3:** A half note G4 tied to the next measure.
 - Vln. 4:** A half note G4 tied to the next measure.
 - Vla. 1 & 2:** Whole rests.
 - Vlc. 1:** A half note G2 tied to the next measure.
 - Vlc. 2:** A half note G2 tied to the next measure.
 - Cb.:** A half note G2 tied to the next measure.
- Measure 147:**
 - Gamba:** A half note G4, a half note A4, and a half note B4, all marked with a forte (*f*) dynamic.
 - Vln. 1 & 2:** Triplet eighth notes (F#4, G4, A4) followed by a quarter rest, then a triplet eighth note (B4) followed by a quarter rest.
 - Vln. 3:** A half note G4 tied to the next measure.
 - Vln. 4:** A half note G4 tied to the next measure.
 - Vla. 1:** Whole rest.
 - Vla. 2:** A half note G4, marked with an *arco* marking above and a piano (*p*) dynamic below.
 - Vlc. 1:** A half note G2, marked with a piano (*p*) dynamic below.
 - Vlc. 2:** A half note G2, marked with a piano (*p*) dynamic below.
 - Cb.:** A half note G2, marked with a piano (*p*) dynamic below.

148

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp

p

p

p

149

150

[illegible]

155

Gamba

f

Vln. 1

p 3 3 3

Vln. 2

mp

Vln. 3

p 3 3 3

Vln. 4

mp

Vla. 1

mp

Vla. 2

Vlc. 1

Vlc. 2

Cb.

[illegible]

Musical score for measures 159-160. The score includes parts for Gamba, Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vlc. 1, Vlc. 2, and Cb. The key signature has one flat (B-flat). Measure 159 features complex rhythmic patterns with triplets and slurs. Measure 160 continues with similar patterns, including dynamic markings like *p* and *mf*.

162 *rit.* b $\text{♩} = 75$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *f* *ff* *p* *mp*

166

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

p

mp

mp

173

Gamba

f *p* *cresc.*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

180

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp

mf

184

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

f

sub p

188

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fp

mf

mf

p \langle *f*

p \langle *f*

p

193

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fp

mf

cresc.

mf

p \triangleleft *f*

p \triangleleft *f*

p

p

p

Detailed description of the musical score: The score is for measures 193 to 197. Measure 193: Gamba enters with a half note G4, marked *fp*. Violins 1 and 2 enter with a sixteenth-note figure, marked *mf*. Measure 194: Similar textures continue. Measure 195: Violins 3 and 4 enter with a dotted quarter note G4, marked *p* and *f* respectively. Measure 196: Gamba has a crescendo line. Violoncello 1 enters with a half note G4, marked *p*. Measure 197: Continuation of the textures, with *p* markings in Violoncello 1 and Contrabass.

198

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

f

p

p

p

p

p

The musical score for measures 198-203 is as follows:

- Measure 198:** Gamba (bass clef) plays a melodic line starting on G4, marked *f*. The strings are silent.
- Measure 199:** Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vlc. 1, Vlc. 2, and Cb. all play a sustained chord (G4, B4, D5, F#5) marked *p*.
- Measure 200:** The strings continue the sustained chord marked *p*.
- Measure 201:** The strings continue the sustained chord marked *p*.
- Measure 202:** The strings continue the sustained chord marked *p*.
- Measure 203:** The strings continue the sustained chord marked *p*. The Gamba part continues with a melodic line in bass clef, marked *f*.

204

rit.

a tempo

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pp

A **Vivace** ♩. = 100
209

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mf

p

p

pizz.

p

The musical score for measures 209-211 is as follows:

- Gamba:** Silent throughout.
- Vln. 1:** Silent in measure 209. In measure 210, enters with a melody marked *mf*. In measure 211, continues the melody.
- Vln. 2, 3, 4:** Silent throughout.
- Vla. 1, 2:** Play a rhythmic pattern of eighth notes and rests, marked *p* throughout.
- Vlc. 1, 2:** Play a rhythmic pattern of eighth notes and rests, marked *p* throughout.
- Cb.:** Play a rhythmic pattern of eighth notes and rests, marked *p*. A *pizz.* marking is present in measure 210.

212

Gamba

pizz.
mp

Vln. 1

Vln. 2

pizz.
p

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for measures 212-214 is written for a chamber ensemble. The Gamba and Violin 2 parts feature a pizzicato (pizz.) marking. The Violin 2 part also has a piano (p) marking. The Viola 1 and 2 parts have a mezzo-piano (mp) marking. The Violoncello 1 and 2 parts have a piano (p) marking. The Cello part has a mezzo-piano (mp) marking. The score is in 3/4 time and D major.

215

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

f

mp

f

218

Gamba

arco

mp \triangleleft *f* *p*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

Measure 218: Gamba (half note G4, half note A4, half note B4, half note C5), Vln. 1-4 (rest), Vla. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vla. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Cb. (quarter note G4, quarter note A4, quarter note B4, quarter note C5).

Measure 219: Gamba (half note G4, half note A4, half note B4, half note C5), Vln. 1-4 (rest), Vla. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vla. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Cb. (quarter note G4, quarter note A4, quarter note B4, quarter note C5).

Measure 220: Gamba (half note G4, half note A4, half note B4, half note C5), Vln. 1-4 (rest), Vla. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vla. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Cb. (quarter note G4, quarter note A4, quarter note B4, quarter note C5).

Measure 221: Gamba (half note G4, half note A4, half note B4, half note C5), Vln. 1-4 (rest), Vla. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vla. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 1 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Vlc. 2 (quarter note G4, quarter note A4, quarter note B4, quarter note C5), Cb. (quarter note G4, quarter note A4, quarter note B4, quarter note C5).

CADENZA (*ab libitum*)

222

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score is for a Cadenza section, marked "CADENZA (ab libitum)". The Gamba part begins at measure 222. It features a complex melodic line with triplets and a forte (f) dynamic. The other instruments (Vln. 1-4, Vla. 1-2, Vlc. 1-2, Cb.) are shown with rests, indicating they are silent during this section.

225

Gamba

pp *f* 7 *p* 9 *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The image shows a musical score for page 153, measures 225-227. The Gamba part is written in a single staff with a key signature of one flat and a common time signature. It begins with a half note G2, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (marked '7') and a triplet of sixteenth notes (marked '9'). Dynamic markings include *pp* (pianissimo), *f* (forte), *p* (piano), and *f* (forte) again. There are also accents and slurs. The string section, consisting of Violins 1-4, Violas 1-2, Violoncellos 1-2, and Contrabass, is marked with rests in all three measures, indicating they are silent.

228

rit.

accel.

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

*p*⁹ *f*

9

The image shows a musical score for page 154, measures 228-230. The Gamba part is written in bass clef and contains a complex melodic line. It begins with a dynamic marking of *p* (piano) and a *9* (ninth) interval, followed by a *f* (forte) marking. The tempo is marked *rit.* (ritardando) and then *accel.* (accelerando). The string parts (Vln. 1-4, Vla. 1-2, Vlc. 1-2, Cb.) are marked with rests. The Gamba part includes a *9* (ninth) interval marking.

accel.

231

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

p

The musical score for page 155, measures 231-235, is as follows:

- Measure 231:** Gamba plays a 9-measure phrase starting with a forte (*p*) dynamic. The rest of the ensemble is silent.
- Measures 232-235:** The Gamba part continues with a series of sixteenth-note runs, each marked with a '4' (quadruple). The rest of the ensemble remains silent.

233 *a tempo* *rit.* *accel.*

Gamba *ff* *p < f* *p < f* *pp* *f*

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 156, measures 233-235, is presented in a standard orchestral layout. The Gamba part is the primary melodic line, starting at measure 233 with a triplet of eighth notes. It continues with a series of sixteenth notes and eighth notes, marked with a forte (ff) dynamic. The tempo markings are *a tempo*, *rit.* (ritardando), and *accel.* (accelerando). The string section, including Violins 1-4, Violas 1-2, Violoncellos 1-2, and Contrabass, is marked with rests throughout the measures. The key signature is B-flat major and the time signature is 4/4.

B

$\text{♩} = 36$

236 (♩.=♩) , 3 (2+1+2) *accel.*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 157, rehearsal mark B, shows a Gamba part and a string section. The Gamba part begins with a tempo of 36 beats per minute. The first measure is in 3/4 time, followed by a 2/4 time signature change, and then a 4/4 time signature change. The Gamba part includes a triplet of eighth notes, a triplet of quarter notes, and a triplet of eighth notes. The string section (Vln. 1-4, Vla. 1-2, Vlc. 1-2, Cb.) has rests in the first measure of the 2/4 and 4/4 sections.

240

$\text{♩} = 100$

(2+1+2)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

f

mp

mf

arco

244 *accel.* **Vivace** ♩. = 100

Gamba

mf

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score for page 159, measures 244-246, is written in 12/8 time. The tempo is marked 'Vivace' with a quarter note equal to 100 beats. The key signature has one flat. The Gamba part starts with a rest, then a half note G4, and then a triplet of eighth notes. The string parts have various rhythmic patterns, including triplets and sixteenth notes. The score is written in 12/8 time.

247

Gamba

f *mf* *f* *mf* <

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1 *mp*

Vlc. 2 *mp*

Cb.

250

Gamba

f

Vln. 1

mp

Vln. 2

mp

Vln. 3

mp

Vln. 4

mp

Vla. 1

mp

Vla. 2

mp

Vlc. 1

mp

Vlc. 2

mp

Cb.

ff

The musical score for measures 250-252 is presented in a standard orchestral layout. The Gamba part begins in measure 250 with a forte (f) dynamic, playing a short melodic phrase. The string section, consisting of Violins 1-4, Violas 1-2, and Cellos/Violas, enters in measure 251 with a mezzo-piano (mp) dynamic, playing a sustained melodic line. The Contrabass part also enters in measure 251 with a mezzo-piano (mp) dynamic. In measure 252, the Gamba and other woodwinds are silent, while the string section continues their melodic line. The Contrabass part in measure 252 has a fortissimo (ff) dynamic marking.

[illegible]

256

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

The musical score is written for a chamber ensemble. The Gamba part is in bass clef, starting with a whole rest in measure 256, followed by a half note G4, a quarter note A4, and a half note B4 in measure 257. The string parts (Violins 1-4, Violas 1-2, Cellos 1-2, and Contrabass) are in treble and bass clefs. They all play a rhythmic pattern of eighth notes with accents, starting in measure 256. The dynamics are marked *ff* (fortissimo) and *sub p* (sub piano). The key signature has one sharp (F#). The score is divided into four measures: 256, 257, 258, and 259. The Gamba part has a double bar line at the end of measure 257. The string parts continue their rhythmic pattern throughout the measures.

$\text{♩} = 50$

260

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

fff

fff

fff

fff

fff

fff

fff

fff

fff

Chapter 2: Discussion Document

2.1 Introduction

The purpose of this paper is to discuss in some detail aspects of my work for viola da gamba and chamber string orchestra entitled *Concerto Suite*. *Concerto Suite* exhibits a unique hybridization of the baroque dance suite of the seventeenth and eighteenth centuries and the classical concerto of the eighteenth and nineteenth centuries. My work also showcases some noteworthy differences in performance techniques and timbres of the viola da gamba in contrast to today's modern string instruments: violin, viola, cello and double bass.

A major part of this document is an exploration of the aspects of hybridization, and the rhythms, motifs, counterpoint, harmony, and form that makeup my composition *Concerto Suite*. These aspects will be explained through the use of musical examples from my composition and from influential compositions and texts. This detailed description of the composition is prefaced by a discussion of the history, repertoire, construction, and technical features of the viola da gamba.

Concerto Suite is made up of three movements based on the rhythmic patterns and meters of the typical dance suites of the seventeenth and eighteenth centuries: allemande, courante, sarabande, and gigue. Unlike the suite movements which are typically rounded binary forms and homophonic or

contrapuntal texturally, *Concerto Suite* combines these aspects with the typical formal and textural elements from the eighteenth- and nineteenth- centuries' concertos: hence, this work features the viola da gamba in a quasi-virtuosic solo role, alternately blending and contrasting selected motivic material and timbres, typically in dialogue with the string chamber orchestra. To highlight differences in timbre, smaller groups from the orchestra accompany, play in synchronization, or play in opposition to the viola da gamba soloist. This work uses pitch centricity to create a sense of a 'home' key with chords made up of primarily quartal and quintal harmonies; however, aspects of traditional tertian harmonies often underpin harmonic progressions.

2.2 A Brief History of the Viola da Gamba and its Repertoire

2.2.1 History of the Development of the Viola da Gamba

Historians have traced the development of string instruments back to the ravanastron, an instrument still played today by Buddhist monks in India among others. The ravanastron is a string instrument whose name is attributed to Ravana, a mythical Hindu king of ancient Lanka (now Sri Lanka)¹, and the primary persona in the Ramayana, a Sanskrit text that forms part of the Hindu canon. Although played today with the use of a bow, it is debated if the ravanastron was played in this manner historically. The earliest use of a bow in conjunction with a string instrument is difficult to trace. The earliest known

¹ Edmund S.J. Van Der Straeten, *History of the Violoncello, The Viol Da Gamba, Their Precursors and Collateral Instruments* (London, England: William Reeves: 1914; reprint 1971), 1.

European illustrations featuring bowed string instruments appear in translations of the psalms from the tenth century:

The illustration shows King David playing a seven-stringed lyre with a plectrum, surrounded by four musicians, playing a harp, a cithara, a dulcimer and a rebec. The latter is played with a bow which has a handle.²

Although there are many instrumental developments along the way that influenced changes in the construction of the viol family (of which the viola da gamba is a member), most historians cite the lute specifically as having had the greatest impact in viol development. The viol family existed prior to these developments with perhaps the earliest documented viol maker living in Paris in 1292³. However it is the influence of the lute which brought the viol family to the peak of its popularity in Europe during the sixteenth and seventeenth centuries. The lute was considered by the end of the fifteenth century to be the principal instrument for accompanying singers and playing dance music⁴. The viol family was beneficiary of a wealth of technical developments in the construction and design of lutes, leading to viols with improved resonance, and frets made of gut string demarcating the semitones.

The viol family was large with instruments in different sizes ranging from a soprano to bass viol. This entire choir of instruments, the viol consort, inspired ensemble compositions for multiple viols. Though short lived, the viol consort was popular in Italy and remained popular in England until the 1700s

² *ibid.* 3.

³ Edmund Straeten, *History of the Violoncello, The Viola da Gamba, their Precursors and Collateral Instruments; with biographies of all of the most eminent players of every country.* (London, UK: W. Reeves, 1971), 11.

⁴ *ibid.* 9

In the sixteenth and seventeenth centuries, viols were considered the principal instrument for improvisation, vocal accompaniment, and solo playing, drawing repertoire from all across Europe. Viols remained the popular choice from the early 1605 gamba tablature compositions of Thomas Hume, through to the gamba and obbligato harpsichord sonatas composed between 1717-1723 by J.S. Bach. However, by the mid eighteenth century, developments in the violin family overshadowed that of the viol family. When compared with the cello, the gamba was considered “lacking in power, brilliancy of tone and possibilities of technical display.”⁵

Not long after the viol fell out of popular fashion in much of Europe, it witnessed a revival in France in 1832/3 where it was played using overhand bowing similar to the bowing method used on the cello⁶. Subsequently, cellists took up the playing of the viola da gamba in the 1800s, under the mistaken idea that the viola da gamba was the precursor to the modern cello. This belief continued until the end of the nineteenth century, when the viola da gamba was revived in its original tuning and design based on the research of Arnold Dolmestch. Dolmestch, after extensive research, began to perform original compositions for the viol, and by his death in 1938, had a growing body of students. The playing of the viola da gamba continues to this day in the re-creation of pieces using period instruments, group playing in the form of viol consorts, and occasionally, for use in contemporary repertoire.

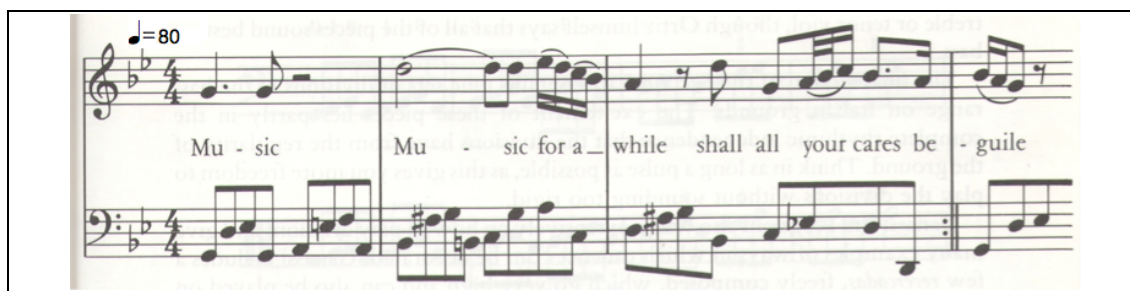
⁵ *ibid.* 117.

⁶ *Grove Music Online*, s.v. “Viols” (by Lucy Robinson), <http://www.oxfordmusiconline.com> (accessed May 17, 2011).

2.2.2 Repertoire

The writing style for the viola da gamba varied throughout Europe during the sixteenth and seventeenth centuries, contextually as part of a consort, as a continuo instrument, or as a featured soloist. Most music written for consorts was intended for amateur musicians and is not technically demanding. English composers of the seventeenth century such as Gibbons, Jenkins, Dowland, Morley, Ford and others, wrote music in the character of dance suites or fantasies. In addition to dance suites and fantasies, most madrigals published during the same time period are “recommended on their title pages as being ‘apt for viols or voices’”⁷

The post-baroque era *endfindsamer Stil* was a tradition of sensitive melody and accompaniment playing. The bass viol lends itself very well to this style of playing “as it has a very clear sound that gives plenty of support to the solo parts without drowning them or making the texture too thick”.⁸ In Example 1 below, the bass viol provides the ground bass in this excerpt from Purcell’s 1692 *Music for a While*.



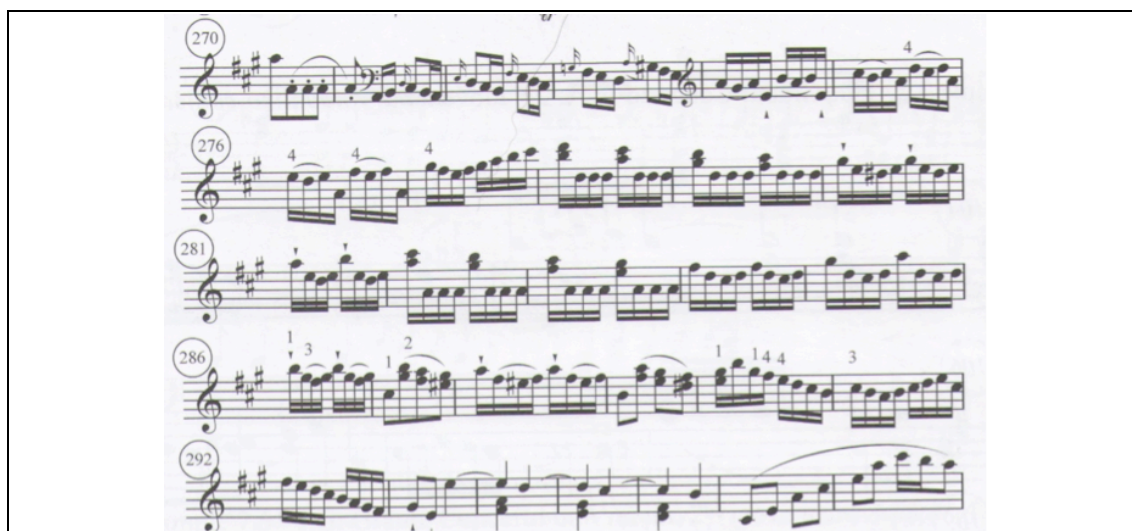
Example #1: Purcell *Music for A While*⁹

⁷ Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 91.

⁸ *Ibid.* 93.

⁹ *ibid.* 97.

In the late seventeenth century and early eighteenth century, solo writing for the viola da gamba reached its peak. German and Austrian composers such as J.S. Bach, Telemann, Handel, Schenk, Abel, and C.P.E. Bach wrote sonatas and arias for viols, many of which have since been transcribed for the viola or cello. A substantial number of compositions were written for the viol by a group of composers, musicians and theoreticians known as the Berlin School, active in Berlin and Potsdam between 1732 and 1790.¹⁰ This group, appointed by Frederick II of Prussia to serve in his court orchestra, wrote a large repertory of music for viola da gamba. Below is a musical example composed by a member of the Berlin School, J.G. Graun. This excerpt comes from Graun's *Concerto in A* and is the "virtuosic climax of the work providing several illustrations of Graun's idiomatic virtuoso writing for the gamba."¹¹



Example #2: J.G. Graun, *Concerto in A*, 3rd movement, Allegro, mm. 270-292¹²

¹⁰ Michael O'Loghlin, *Frederick the Great and his Musicians: The Viola da Gamba Music of the Berlin School* (Burlington VT, USA: Ashgate Publishing Company; Hampshire, England: Ashgate Publishing Limited, 2008), 1.

¹¹ *ibid.* 148.

¹² *ibid.* 149.

Telemann was a prolific writer for viol composing, several solo sonatas and suites. J. S. Bach, in addition to his viola da gamba solos in the *St. Matthew Passion*, and *Brandenburg Concerto No. 6*, wrote his *Three Sonatas for Viola Da Gamba and Obbligato Harpsichord* which “are among the finest pieces in the repertoire.”¹³ The following is an excerpt from J.S. Bach’s contrapuntal first sonata in G major:



Example #3: JS Bach, *Sonata in G Major III Allegro Moderato*, BWV 1027¹⁴

During the seventeenth and eighteenth centuries France produced more solo viol music than the rest of Europe combined¹⁵. Though early writing for the viol shows considerable influence from lute music, French viol music began to develop its own style by the mid seventeenth century, primarily in the writing of dance suites by Sainte-Colombe, Marais, Forqueray, and Couperin among others.

¹³ Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 114.

¹⁴ Bach JS, *3 Sonatas for Viola da Gamba and Harpsichord* (BGA, 1866).

¹⁵ Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 121

Below is an excerpt from Marin Marais who was one of the most prolific viol composers in France during the late seventeenth century writing “five large books of music, mostly for the viol and continuo but including some suites for two viols and continuo.”¹⁶ The following excerpt demonstrates the large multiple stops and complicated passagework playable on the viola da gamba:



Example #4: Marais, *Fantasie* from *Troisieme livre* (facsimile)¹⁷

2.3 Construction and Technical Features of the Viola da Gamba

2.3.1 Construction

A significant portion of the solo viol repertoire was written for bass viol, now most commonly known as the viola da gamba. Viola da gamba translates as ‘viol from leg’ and describes the physical position used when playing where the instrument is held vertically between the knees or calves and bow is underhanded. The typical viola da gamba averages in length between 68 and 71

¹⁶ *ibid.* 122.

¹⁷ *ibid.* 127.

cm, has 6 strings measuring only slightly shorter than the length of the body, and gut frets tied around the neck, demarcating the semitones. Viols tended to be constructed of lighter materials “with a flat back and a soundboard that is carved or bent to a slightly curved shape, a curved bridge and fingerboard.”¹⁸ The strings of the viol are set quite close to the fingerboard to facilitate stopping: a technique in which the string is held down on the fingerboard even after the bow has left. The following diagram shows the viola da gamba with parts labeled:

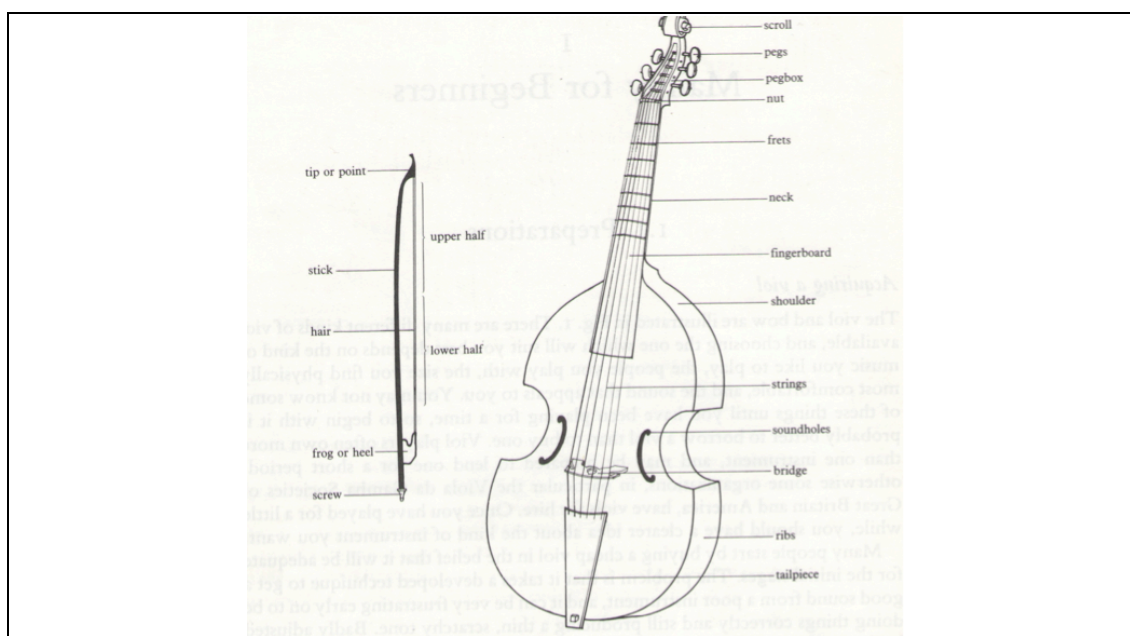


Diagram #1: The Viol and the Bow¹⁹

All members of the viol family have strings tuned five semitones (P4) apart with four semitones (M3) in between the third and fourth string. The following diagram shows the tuning of the treble, tenor and bass viol:

¹⁸ Wendy Gillespie, “Bowed Instruments” in *A Performer’s Guide to Renaissance Music*, edited by Jeffery Kite-Powell (Bloomington, IN, USA: Indiana University Press, 2007), 142.

¹⁹ Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 6.

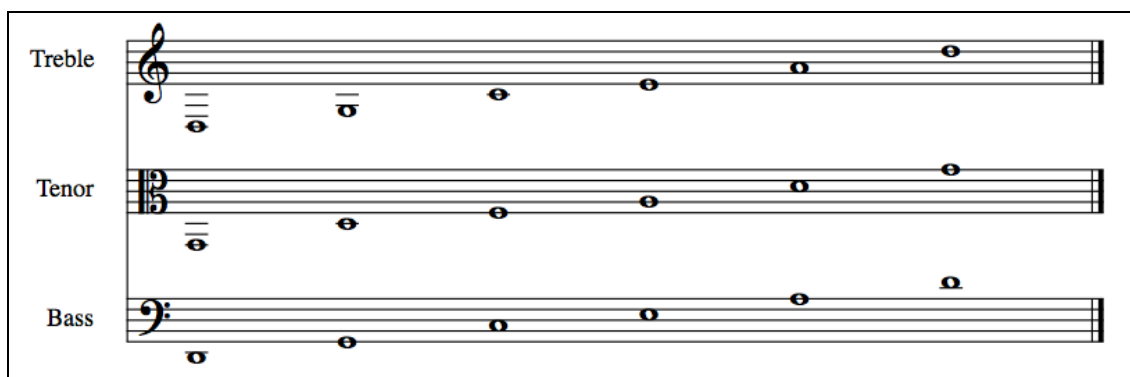


Diagram #2: Viol Tunings²⁰

The frets on the viola da gamba are adjustable during playing by the pushing and pulling of the fret with the fingers. It is the frets that give the viola da gamba its uniform clarity of tone: “each note, coming off the fret, has much the brightness of the open string coming off the nut.”²¹ However, the six gut strings render the instrument very sensitive to changes in atmosphere and temperature: “as a result they need to be tuned more often than is the case with modern string instruments.”²²

Viols differ in construction from the violin, viola, cello and double bass in three distinct ways: 1) viols body are thinner and slighter in construction in comparison to the violin, viola and cello, 2) viol bridges are set lower, and 3) viol strings are thinner with lower tension.

²⁰ *ibid.* 17

²¹ Nathalie Dolmetsch, *The Viola Da Gamba: Its Origin and History, Its Technique and Musical Resources* (London, England: Hinrichsen Edition Ltd, 1962), 33.

²² Alison Crum, Sonia Jackson, *Playing the Viol* (New York, NY, USA: Oxford University Press, 1989.), 5.

2.3.2 Technical Features

The three differences in construction between the viol and violin family result in the viol having reduced pressure on the belly of the instrument allowing each note to have a very long resonance. This longer resonance is one of the unique features of the viola da gamba and is created through sympathetic vibrations of the strings with one another:

The strings will vibrate without being bowed if they are in unison, octaves, or fifths with the note being bowed on another string. Any open note will continue to ring after it has been played if the bow is moved away. Similarly, any stopped note will continue to ring if the bow is moved away and the fingers are held in place.²³

Bowing underhand results in lighter action on the string and contributes to the reduced pressure on the belly of the instrument. Varying the distance of the bow relative to the bridge is used to make dynamic variations and change the tone colour. The frets allow both open and stopped strings notes to be played without a noticeable change in tone colour.

One noteworthy performance difference between the violin and viol family is the execution of vibrato. “Vibrato on the viol was used only occasionally, to express emotion and to heighten an effect. Used thus sparingly its power is much increased. A mode of expression which was much favored on the viol was the swelling of the note.”²⁴

Two distinct styles of playing the viol developed: the *bastrada* style, common in sixteenth-century Italy, consisted of “virtuosic bursts of quick

²³ *Ibid.* 21-22.

²⁴ Nathalie Dolmetsch, *The Viola Da Gamba: Its Orin and History, Its Technique and Musical Resources* (London, England: Hinrichsen Edition Ltd, 1962), 58.

passagework often using the entire range of the instrument.”²⁵, and the chordal style, common in seventeenth-century England, in which “players are encouraged to explore the many possible ways of executing chords.”²⁶ Although there are many historical approaches to ornamentation in viol writing the following diagram by French composer Marin Marais shows a list of ornaments from Marais’s viola da gamba writing, with rough translations provided:

French Text	Translation	Symbol
Appoggiature descendante	Descending Appoggiature	
Appoggiature ascendante	Ascending Appoggiature	
Coulé	Glissando	
Tremblement commençant par la sceonde supérieure avec appui	Trill from note above	
Tremblement commençant par la sceonde supérieure sans appui	Trill from note	
Pincé	Inverted Mordent	
Port de voix et pincé	Mordent	
Vibrato avec deux doigts	Two fingered vibrato	
Vibrato ordinaire	One fingered vibrato	
Glissando en ascendant	1/2 step glissando up	

Diagram #3: Marais’ Ornamentation used in Composition²⁷

²⁵ Wendy Gillespie, “Bowed Instruments” in *A Performer’s Guide to Renaissance Music*, edited by Jeffery Kite-Powell (Bloomington, IN, USA: Indiana University Press, 2007), 143-144.

²⁶ *ibid.* 144.

²⁷ Hans Bol, *Le Basse de Viole du Temps de Marin Marais et D’Antoine Forqueray* (Bilthoven, The Netherlands: A.B. Creyghton, 1973), 336.

2.4 The Composition – Concerto Suite

2.4.1 Hybridization

The basic form and structural characteristics of my composition are derived from a hybridization of the baroque dance suite and the classical concerto.

The seventeenth-century baroque dance suite is a collection of four or more movements typically consisting of the following dances: allemande, courante, sarabande, and gigue. The four movements are often preceded by a prelude and alternative dances could replace or be added resulting in longer compositions. Suites were constructed based on the pre-existing patterns inherent in the dances, often isorhythmic, binary in form (AABB), and made up of pre-existing pieces arranged together in a thoughtful manner, with all movements in the same key. The style and rhythmic patterns inherent in the baroque dance suites are as follows: The allemande is a moderately paced movement in duple meter, serious in character but not overly heavy. The courante features a mixture of triple and compound duple meters, and is a vehicle for motivic play and imitation, featuring virtuosic passagework. The sarabande is set in triple meter and is played in a stately manner with a characteristic accent on the second beat of the measure. The gigue is typically in $\frac{3}{8}$ or compound duple meter, often features irregular phrase lengths and imitative contrapuntal textures, and could be highly virtuosic in nature.

The often homophonic character of the baroque suites differ greatly from the typical classical concerto. The classical concerto is an orchestral work with

soloist that maintains contrast between a single soloist, or group of performers [*ripieno*], against the rest of the orchestra [*tutti*]: “the orchestra does not merely accompany en masse but also takes part in the dialogue, sometimes cooperatively, sometimes individually – both as antagonist and co-protagonist – with the soloist.”²⁸ The classical concerto typically has three movements (traditionally fast, slow, fast) with the first movement in sonata form, the second movement in various forms, and the third movement, often in rondo form though other forms such as a theme and variations have been used²⁹. A virtuosic cadenza for the soloist was often added either near the end of the first movement or inserted before the conclusion of the third movement. Taking into account the above information, my composition combines the rhythmic and metric characteristics of dance suites with the virtuosic solo playing and motivic dialogue of the concerto. In my interpretation of these historical models I have used aspects from modern harmonic and rhythmic idioms.

The following section, entitled Musical Materials, cites specific examples from my composition as well as excerpts from the classical repertoire and will examine the rhythms, meters, motifs, melodies, counterpoint, roles of the soloist, structure and harmony in my composition. The purpose of this examination is to bring to light significant areas in the composition that either meet the conventions of the dance suite and concerto or alternatively oppose these conventions.

²⁸ *Grove Music Online*, s.v. “Concerto” (by Clieff Eisen), <http://www.oxfordmusiconline.com> (accessed September 8th, 2011).

²⁹ *Ibid.*

2.4.2 Music Materials

2.4.2.1 Rhythm and Meter

Allemande:

The typical allemande of the sixteenth century was a moderate duple-meter dance but it became one of the most highly stylized dances of the baroque period. The allemandes composed by Bach are considered a high point of the genre featuring “a wide variety of styles, including the French overture, ornamental aria, two-voice counterpoint using triplets as well as established idiomatic techniques such as motivic play and a pseudo-polyphonic texture.”³⁰ Most allemandes are written in $\frac{4}{4}$ time with the main melodic line divided into groupings of four. The allemande from the *Fifth English Suite* by J.S. Bach demonstrates the four-beat groupings as well as the motivic play, in the exchange of material between the left and right hand, and the polyphonic textures typically present in the baroque allemande:



Example #5: JS Bach, *Suite No. 5 in e*, Allemande, BWV 810³¹

³⁰ Grove Music Online, s.v. “Allemande” (by Meredith Little, Suzanna Cusick), <http://www.oxfordmusiconline.com> (accessed September 11th, 2011).

³¹ Bach, J.S. “English Suites” from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 90.

My composition features some of the rhythmic characteristics of the baroque allemande but with some important differences. Although my composition is still in duple meter, the first motif is presented with triplets rather than the more typical groupings of four sixteenth notes. This triplet grouping division is further highlighted starting at measure 14 where the more typical sixteenth-note division appears in the upper strings in contrast to the triplet rhythm in the accompaniment. This juxtaposition creates a 4:3 ratio that continues to be a point of rhythmic tension in the remainder of the first movement. Although unusual, there are examples of rhythmic juxtaposition in the allemande repertoire. For example, Bach's allemande from the *Fifth Keyboard Partita* features groups of four sixteenth notes in the right hand in opposition to triplet sixteenth notes in the left hand. Though there is some debate about the performance of this juxtaposition Neumann puts forth:

There is no basis in the idea that binary-ternary clashes were forbidden in the 16th, 17th, or the 18th century... Dotted notes set against triplets should normally be synchronized in a lively tempo; they will tend to be differentiated in a slow tempo; in a moderate tempo much will depend on whether a pattern of dotted notes partakes of a characteristic binary theme or has other musical claims to independence... The triplet in Bach is always meant to remain a triplet; the fact that careless performers often square a single triplet does not mean that the composer intended it to be so rendered; any assimilation occurs only by adjusting from binary rhythms to ternary ones, not from ternary to binary ones.³²

Example 6 demonstrates the 4:3 ratio in my composition followed by Example 7 from measure 9 of Bach's *Partita No. 5*.

³² Neumann, Frederick, "Performance Practice of the Seventeenth and Eighteenth Centuries (Toronto, Canada: Maxwell Macmillan International, 1993), 154.

Example #6: Tozer, *Concerto Suite*, Allemande, mm. 14-16

Example #7: JS Bach, *Partita No. 5*, Allemande, m. 933

This rhythmic juxtaposition of 4:3 is further exemplified in the use of duple related time signatures in my composition. There is a continuous exchange in the composition between $\frac{4}{4}$ and $\frac{8}{8}$. While containing the same number of beats, they are subdivided in two different ways: typically a $\frac{4}{4}$ bar is divided into four

³³ Bach, J.S. "Allemande" from BWV 829 www.freesheetpianomusic.com/bach/ (accessed August 21st, 2013.)

equal beats of quarter notes while an $\frac{8}{8}$ bar is typically divided into three groups of eighth notes representing 3+3+2 eighth beats. This relationship is shown in the diagram below:

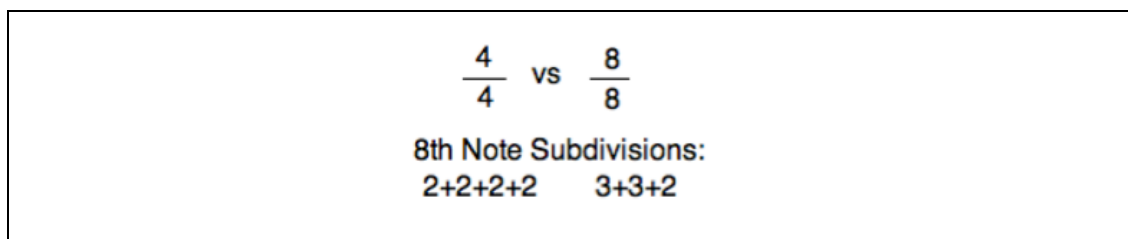


Diagram #4: Subdivisions of 4/4 and 8/8 Time Signatures

Using the above subdivisions as a model, the repeated triplets found in the $\frac{4}{4}$ sections of my composition can be substituted with eighth notes in the $\frac{8}{8}$ sections. Though the use of three eighth notes, rather than a triplet, creates a slight difference in tempo, the related contours of the lines can be clearly heard when the same motivic material appears in either time signature. Example 8 shows the initial motif from measures 7-9 in $\frac{4}{4}$ time by the first violin and then the same motif in $\frac{8}{8}$ by the cello in measures 34-35.

The image displays a musical score for two instruments: Violin 1 (Vln. 1) and Cello 1 (Vlc. 1). The top staff, for Violin 1, is in 4/4 time and includes a tempo marking of ♩ = 110 and a dynamic marking of *mf*. It shows measures 7-9, which contain a motif of eighth notes with triplets. The bottom staff, for Cello 1, is in 8/8 time and is labeled 'Measure 34-35:'. It plays the same motif using eighth notes instead of triplets, demonstrating the substitution of eighth notes for triplets between the two time signatures.

Example #8: Tozer, *Concerto Suite*, Allemande, Violin mm. 7-9, Cello, mm. 34-35

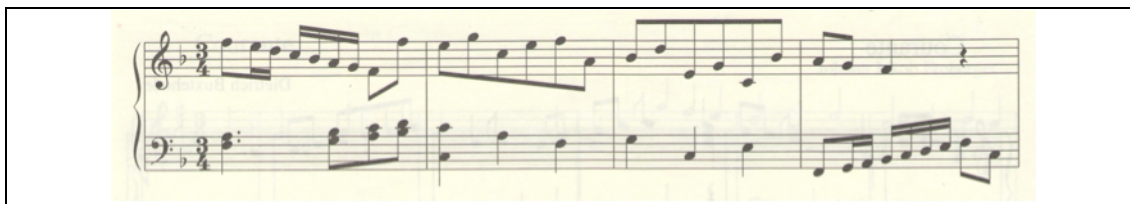
Courante-Sarabande-Courante:

The courante was a popular dance of the seventeenth century and developed into two distinct styles:

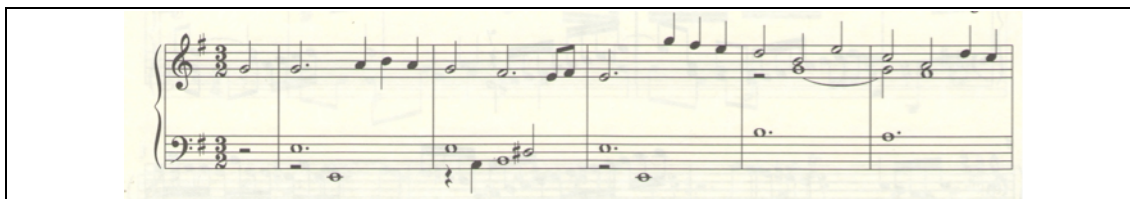
the Italian 'corrente', a fast triple-metre dance ($\frac{3}{4}$ or $\frac{3}{8}$), usually in binary form with a relatively homophonic texture, balanced phrases, virtuoso performance style and a clear harmonic and rhythmic structure; and the French 'courante', a 'majestic' and 'grave' triple-metre dance, ...usually in $\frac{3}{2}$, characterized by rhythmic and metrical ambiguities, especially hemiola, frequent use of modal harmonies and melodies, and a contrapuntal texture.³⁴

The two differences in style can be seen clearly when comparing an Italian corrente to a French courante side by side. In example 9 and 10 below, observe the opening measures of Handel's courante from HWV 488, written in the Italian style, with that of Johann Froberger's *Courante in G Major* written in the French style. Notice the straightforward even pulse of Handel's Courante with its clear three-beat structure in comparison with Froberger's suspended rhythms. Also notice the more active passagework from Handel's work in comparison to the work of Froberger:

³⁴ *Grove Music Online*, s.v. "Courante", (by Suzanna Cusick, Meredith Little) <http://www.oxfordmusiconline.com> (accessed September 11th, 2011).



Example #9: G.F. Handel, *Courante in F+*, mm. 1-4, HWV 488³⁵



Example #10: J.J. Froberger, *Courante in G+*, mm. 1-5³⁶

In my composition I have combined elements of the Italian style such as the homophonic texture, balanced phrases, and virtuosic performance style with features of the French style such as rhythmic and harmonic ambiguity. In addition, my courante is preceded by a Fantasia introduction, and serves as bookends to the slow and stately sarabande dance movement (fantasia (intro)-Courante-Sarabande-Courante), imitating the ternary form of the minuet and trio often found in suites, sonatas and early concertos, in this exceptional instance with added fantasia introduction. The opening passage of my courante is Italian in character, being homophonic with a clear three-beat pulse and a modified double-period phrase structure.

³⁵ Handel, G.F. "Courante" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 14.

³⁶ Froberger, J.J. "Courante" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 12.

Example #11: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 32-47

Although the solo line of the gamba and the accompaniment become more virtuosic as the piece continues, it doesn't break the inherent three-beat rhythmic structure. Some of the French influence appears with the rhythmic ambiguity that occurs in bars 95-99 where the Gamba shifts between playing three eighth notes, or four eighth notes in the time of three, against a shifting violin accompaniment.

Example #12: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 91-100

However, the rhythmic ambiguity is brief and the remainder of the first occurrence of the courante remains clearly in three. This is contrasted in the

return of the courante at bar 196 where the double-period phrase structure has been abandoned for a more fragmented, motivically driven structure. In the passage from bar 238 to 250 the clear three-beat pulse from earlier is distorted by the meter shifts between $\frac{3}{8}$ and $\frac{5}{8}$.

Example #13: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 196-204

Example #14: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 238-243

The sarabande originated as a sung dance in the sixteenth century in Latin America and Spain and developed in the seventeenth century into a “fast and a slow type, the former preferred in Italy, England and Spain, and the latter

in France and Germany.”³⁷ The French and German sarabande of the baroque period appeared as standard movement for the suite being set in a slow triple meter with a balanced four-bar phrase and a characteristic accented second beat. J.S. Bach composed over forty sarabandes exploring a wealth of techniques including “variations or written-out doubles, elaborate, dramatic Italian flourishes, entrée grave style, and even strict canon at the 12th.”³⁸ Example 15 shows the opening phrase of the Sarabande from Bach’s *English Suite in A minor* clearly showing the slow triple meter, four-bar phrase structure and accented second beat.



Example #15: J.S. Bach, *English Suite in A minor*, Sarabande, BWV 807³⁹

The sarabande in my composition follows many of the conventions of the traditional French and German sarabandes taken at a slow tempo in $\frac{3}{4}$ with clear four-bar phrases and an accented second beat.



Example #16: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-152

³⁷ Grove Music Online, s.v. “Sarabande” (by Richard Hudson, Meredith Little), <http://www.oxfordmusiconline.com> (accessed September 11th, 2011).

³⁸ Ibid.

³⁹ Bach, J.S. “English Suites” from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 24.

The “B” section of the sarabande deviates from conventions when the meters shifts from $\frac{3}{4}$ to $\frac{6}{8}$. The $\frac{6}{8}$ section still maintains the four-bar phrase structure but the three-beat pulse and characteristic accented second beat are lost, the original motif is fragmented or hidden in the background texture and rhythmic elements of the courante appear. Example 17, labels some of the elements that make up the sarabande “B” section. The measure numbers above the brackets refer to the location in the composition of the source material for that particular fragment.

The musical score for Example #17 is divided into two systems. The top system, in 3/4 time, features Viola Da Gamba, Violin 1, and Violin 2. The bottom system, in 6/8 time, features Gamba, Violin 1, and Violin 2. The score includes various annotations such as 'Rhythmic Augmentation of Counter Melody in Violins (mm. 153-154)', 'Fragment of Original Melody (mm. 149-151)', 'Augmentation of Courante Motif (mm. 43-47)', and 'Sarabande Motif Hidden in Texture'. Dynamics like pp, mf, p, and mp are indicated throughout the score.

Example #17: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 162-175

Gigue:

The Gigue originated in the fifteenth century in the British Isles from the popular jig dance. The seventeenth-century gigue was often notated in duple meter but with triple subdivisions of the duple beats. Two distinct styles of giges emerged, one French and one Italian:

The French gigue was written in a moderate or fast tempo ($\frac{6}{4}$, $\frac{3}{8}$ or $\frac{6}{8}$) with irregular phrases and an imitative, contrapuntal texture in which the opening motif of the second strain was often an inversion of the first strain's opening. The Italian *giga* sounded much faster than the French gigue but had a slower harmonic rhythm; it was usually in $\frac{12}{8}$ time and marked 'presto', with balanced four-bar phrases and a homophonic texture.⁴⁰

"The title 'gigue' may mean a French gigue, an Italian *giga*, or some combination of the two. Some of the longest, most complex and contrapuntal giges may be seen in the works of J.S. Bach, appearing under such diverse titles as 'gigue', 'giga', 'jig' and 'gigue'."⁴¹ Example 18 below shows a typical French style gigue with the opening motif repeated in the second half in inversion.

The image displays two staves of musical notation for J.S. Bach's Gigue, BWV 806. The top staff, labeled 'Gigue' and 'motif', shows the first strain of the piece in G major, 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a repeating motif. The bottom staff, labeled 'inversion', shows the second strain of the piece, which is an inversion of the first. It begins with a bass clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, with a repeating motif that is an inversion of the first. The number '17' is written above the first measure of the second strain.

Example #18: J.S. Bach, *English Suite No. 1 in A*, Gigue, BWV 806, mm. 1-3, 17-19⁴²

The gigue in my composition features aspects of the French and Italian styles but encapsulated in the rondeau form. The model rondeau form is

⁴⁰ Grove Music Online, s.v. "Gigue" (by Meredith Little), <http://www.oxfordmusiconline.com> (accessed September 11th, 2011).

⁴¹ Ibid.

⁴² Bach, J.S. "English Suites" from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 22.

constructed out of two main melodic materials and is ordered as follows:

ABaAabAB, where the capital letters represent the main melodic material and the lower case letters represent variations on said material⁴³. In the case of my rondeau gigue, the A section features material from the allemande movement and the B section features material from the courante-sarabande-courante movement. My gigue starts off in the Italian style in $\frac{12}{8}$ time with a mostly homophonic texture as shown in example 19.

The musical score for Example #19 is for the first four measures of a Gigue by Tozer. It is in 12/8 time, marked 'Vivace' with a tempo of 100. The score includes parts for Viola da Gamba, Violin 1, Violin 2, Violin 3, Violin 4, Viola 1, Viola 2, Cello 1, Cello 2, and Double Bass. The Viola da Gamba part is mostly silent, with some notes in the first measure. The Violin 1 part has a melodic line starting in the second measure, marked 'mf'. The other instruments play a steady eighth-note pattern, with the Double Bass marked 'p' and 'pizz.' (pizzicato).

Example #19: Tozer, *Concerto Suite*, Gigue, mm. 1-4

However, this homophonic texture is varied by the use of the pizzicato off-beats in the double bass distorting the clear rhythm structure. These off-beats eventually result in a contrapuntal texture and imitation between the gamba soloist and members of the orchestra. Example 20 below shows the descending three eighth-notes motivic line in the gamba (see example 16) now shifted forward by an eighth note and then imitated by the cello.

⁴³ Grove Music Online, "Rondeau" (by Nigel Wilkins), <http://www.oxfordmusiconline.com> (accessed September 15th, 2011).

24

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

pizz.

f

arco

pizz.

Example #20: Tozer, *Concerto Suite*, Gigue, mm. 24-26

Most giges are in rounded binary form and most often present similar material in the A and B sections. Example 21 shows a Gigue by Zipoli where the opening melody is partly inverted for the B section beginning at measure 14. The use of imitation and inversion is featured prominently in my composition. For example, there is a notable reversal of the opening accompaniment figure when it returns at bar 104, shown in example 22.

Gigue motif Domenico Zipoli

musical score for the first system of 'Gigue' by Domenico Zipoli. The score is in 12/8 time and one flat. A bracket labeled 'motif' indicates the first two measures of the treble staff.

musical score for the second system of 'Gigue' by Domenico Zipoli. The score continues in the same key and time signature. A bracket labeled 'inversion' spans the first two measures of the treble staff, showing the motif played in the bass register.

Example #21: D. Zipoli, *Gigue in G minor*, mm. 1-2, 14-15⁴⁴

Because my gigue uses several motifs and rhythms from the first two movements, there is also interplay between meters similar to the first two movements. For example, at measure 165 there is a meter and tempo shift as the piece moves from $\frac{12}{8}$ to $\frac{6}{8}$. This shift to $\frac{6}{8}$ at a slower tempo is designed to reintroduce the $\frac{3}{8}$ motif from the courante movement. Similarly at measure 236 there is another tempo shift and a change to $\frac{4}{4}$ reintroducing the motif from the sarabande but with rhythmic expansion. The following example shows this occurrence in the gigue movement; for comparison purposes, the original occurrence in the courante-sarabande-courante movement can be found in example 16.



Example #23: Tozer, *Concerto Suite*, Gigue, mm. 236-240

2.4.2.2 Motifs, Melody and Counterpoint

Allemande:

My allemande is primarily homophonic consisting of a motivically generated melody with oblique rhythmic accompaniment. The primary motivic materials are generated from two main ideas: the stepwise descending triplet and the string glissando. These two ideas are abundant in the entire first movement and serve as the building blocks for its melodic content. The two initial fragments together form the introductory motif for the allemande

movement. The triplet figuration is repeated and the glissando moves up a perfect fourth as shown in example 24:

Example #24: Tozer, *Concerto Suite*, Allemande, m. 1

This melodic idea is expanded to two measures starting at bar 7. The triplet figure is identical but the leap has been removed allowing the motif to be expanded in the second bar which presents the same triplet figure in a new register followed by the octave eighth-note glissandi. Following bar 13, the two-bar ascending and descending melody is rhythmically augmented into a sixteenth-note motif and replaces the slide with two ascending leaps of a perfect fourth. Starting at bar 21, the glissando figuration becomes the primary source material now expanded from eighth-note glissandi, to dotted eighth notes, to quarter notes and finally by bar 33 to half notes. The following example shows the transformations of the motifs as described above:

Example #25: Transformation of Allemande Motifs mm. 7-33

Starting at bar 33 these motivic segments are presented in diverse ways. In bars 34 -35 the motivic triplets are replaced by standard eighth notes but still in groups of three due to the asymmetrical subdivisions of the $\frac{8}{8}$ bar. Bar 39-41 shows the motivic material presented pizzicato. At bar 49 the two motivic ideas are separated with the descending triplet idea presented in the gamba and the glissandi figuration in the first violin. The chart below details these and other similar transformations.

Bar 34-35 Transformation: *arco* *mf* $\text{♩} = 110$

Bar 39-41 Pizzicato Transformation: *pizz.* *f*

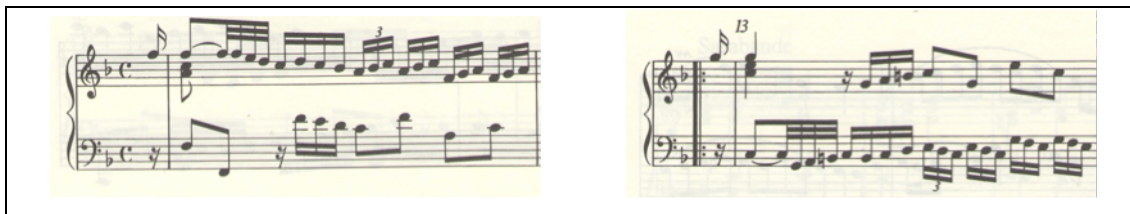
Bar 49-51 Separation of Motivic Ideas: *mp*

Bar 70-72 Initial Motif in Inversion: *mf*

Example #26 Transformation of Allemande Motifs, mm. 34-72

In the second half of the allemande (beginning in bar 70), the initial motivic figure is presented again, now somewhat inverted. The same kinds of transformations from the first half of the allemande occur, often in inversion, in the second half. The traditional allemande is typically a binary form composition,

and sometimes features the second half presenting the initial melodic material in quasi-inversion. Often the imitative (or non-imitative) contrapuntal texture is inverted as well. This inversion can be seen in the non-imitative example from the allemande of Bach's *Fourth English Suite* and in the imitative example in my allemande .



Example #27: J.S. Bach, *English Suite No. 4 in F, Allemande*, m. 1 and m. 134⁴⁵

Example #28: Tozer, *Concerto Suite, Allemande*, mm. 1-3, mm. 70-72

In addition to the transformations of the two main motivic fragments, there are other compelling ways that these motifs permeate the work, expanding upon the 4:3 tension mentioned in the Rhythm and Meter section of this paper. Notice how the triplet rhythm serves as the primary accompaniment figure,

⁴⁵ Bach, J.S. "English Suites" from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 72-73.

especially highlighting this tension when supplanted below the sixteenth-note motif in bar 14.

Example #29: Tozer, *Concerto Suite*, Allemande, mm. 14-15

As well, the switch between $\frac{8}{8}$ and $\frac{4}{4}$ causes the asymmetrical rhythmic shifts in the motif to become more evident in this antiphonal passage between the gamba and violin in bars 46-48.

Example #30: Tozer, *Concerto Suite*, Allemande, mm. 46-48

Highlighting the concerto aspect of the composition, there exists substantial dialogue between orchestra and gamba soloist, and between

individual soloists of the orchestra. This exchange of motif between soloists and orchestra has its roots in the concerto grosso, which features a soloist or group of soloists (concertino) playing in alternation and contrast with the tutti group (ripieno). Example 31a shows the opening of Handel's *Concerto Grosso No. 12* with the concertino and ripieno clearly marked. The alternation between solos and tutti is clearly illustrated in the first movement from Mozart's *Piano Concerto in A Major*, K. 488. Example 31b illustrates the right-hand piano melody from measure 99, which is then picked up by the flute, bassoon and oboe at measure 106.

The image shows a musical score for the opening of Handel's *Concerto Grosso No. 12 in B-flat major*, marked *Largo*. The score is for seven parts: Violino I. concertino, Violino II., Violino I. ripieno, Violino II., Viola, Violoncello concertino, and Bassi. The concertino parts (Violino I. concertino, Violino II., and Violoncello concertino) play a melodic line, while the ripieno parts (Violino I. ripieno, Violino II., Viola, and Bassi) play a rhythmic pattern. The tempo is marked *Largo*. The score shows the first four measures of the piece.

Example #31a: G. F. Handel, *Concerto Grosso No. 12 in B-*, Largo, mm. 1-4⁴⁶

⁴⁶ Handel, G.F. *Concerto Grosso No. 12 in B-* (Excerpt from: Burkhardt, Charles. *Anthology for Musical Analysis*, 5th Addition. Fort Worth, Texas, USA: Harcourt Brace College Publishers, 1994), 220.

Example #31b: W.A. Mozart, *Piano Concerto in A Major*, Allegro, mm. 99-109, K. 488⁴⁷

Similar exchanges of dialogue can be seen throughout my entire composition. In example 32, measure 88 of the allemande, the main motivic line is passed between the violins and gamba. Notice as well the call-and-response texture in measure 89 where the violin presentation of the melody is echoed by the gamba, as well as violins 2 and 3.

⁴⁷ Mozart, W.A. *Piano Concerto in A* from K. 488. (Excerpt from: Burkhardt, Charles. *Anthology for Musical Analysis*, 5th Addition. Fort Worth, Texas, USA: Harcourt Brace College Publishers, 1994), 220.

Example #32: Tozer, *Concerto Suite*, Allemande, mm. 88-92

Courante-Sarabande-Courante:

In the first movement, the role of the Gamba is one of interruption and interjection; in the second movement it becomes the overt virtuosic solo part. Because of the increased role of the gamba in this movement, the concerto style is more closely mimicked. This movement is mostly homophonic, with abundant imitation, tutti orchestra passages and duet/call-and-response textures. The sarabande features some counterpoint and shares similar motivic material with the courante. The courante movement opens with a section marked fantasia which introduces the central theme of the sarabande before the courante proper

begins in measure 32. More information about this opening fantasia will be given later as part of the discussion of the principle motif of the sarabande.

The courante motif is made up of a three eighth-note figure accented on the third eighth. Presented in its first incarnation as a classical sixteen bar double period, it is subsequently fragmented through the rest of the movement. This classically formed period structure is presented with accompaniment in order to highlight this passage; through understatement, it is a stark contrast to the rest of the courante movement.

Example #33: 16 Bar Double Period Phrase Structure of Courante Opening

Starting at bar 48, the theme is presented again, this time shared by the cello and double bass. There is a two-bar expansion of the three-note motif before the three descending eighth notes shown in the original fourth phrase of the original theme. This three-note descent is expanded to sixteenth notes in double time. The augmentation of the fourth phrase is then repeated by a grand orchestral tutti but at the original note value. Example 34 shows the gamba's fourth phrase in sixteenth notes followed by the tutti in eighth notes. Diminution and expansion of the original theme, and dialogue exchange between the soloist and the orchestra make up the bulk of the motivic activity.

♩ = 74

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

mp

mp

f

pacc

pp

pacc

pp

pacc

pp

accel.

Example #34: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 60-78

The return of the courante at measure 196 presents the original three-note motif followed by the expanded sixteenth-note descending passages. Unlike

the first occurrence of the courante in which the gamba presents all the material, the courante's reprise features the melody being passed between the gamba and the tutti. In measures 196-199, shown in example 35, the first violin takes over the descending sixteenth notes; in 207-208 the viola takes over the sixteenth notes, at 216-17 the cello takes them, and at 229-230, the double bass has them. This descending exchange between the gamba soloist and others in the orchestra ends at bar 230 and sets up an expansion of the original motif at bar 236.

Example #35: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 196-199

The imitation of melodies is a common feature of the contrapuntal works of Bach. An example of this imitation can be seen in his courante from *English Suite No. 3* in which the main melody moves from the outer voice to one of the inner voices while the upper voice continues to sustain.

Example #36: J.S. Bach, *English Suite No. 3 in G*, Courante, BWV 808, mm. 17-18⁴⁸

⁴⁸ Bach, J.S. "English Suites" from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 54.

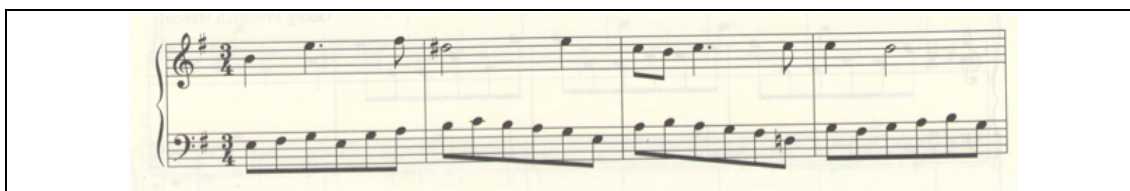
Bar 236 introduces a new variation on the original three-note theme, presenting a neighbor figure followed by a descent to the original three-note accented figure now presented in $\frac{5}{8}$ as shown in example 37.



Example #37: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 236-238

Dialogue between the gamba and orchestra is the primary way in which the motif is developed in the courante movement. The sarabande also features dialogue but emphasizes an increased use of motivic manipulation and counterpoint.

The fantasia that begins this movement is actually a presentation of the sarabande melody at a fast tempo. The fantasia introduces the gamba as soloist after the more subdued role it played in the allemande movement. In the opening fantasia the gamba presents material that is subsequently imitated by the other strings. The sarabande proper begins at measure 144 where the melody is presented at a very slow tempo with the standard four-bar phrase and characteristic accented second beat from the French and German style as illustrated in example 38 by Corelli:



Example #38: Corelli, *Sarabande in E minor*, mm. 1-4⁴⁹

⁴⁹ Corelli A. "Sarabande" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 24.



Example #39: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-148


My sarabande motif is made out of two main components; the leaping fourth and the triplet. These two components make up the second phrase of the sarabande theme in alternation.



Example #40: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 149-152

The sarabande theme is presented in its basic form and then repeated again at measure 153 with more elaborate written out ornamentation. This ornamented repeat draws a link between the baroque practice of ornamented repeats (doubles) and my composition. The sarabande from Bach's *Third English Suite* serves as an excellent example of the practice. Example 41 shows the opening four measures of Bach's sarabande, a four-measure ornamented repetition, and the first four bars of my sarabande and its ornamented repetition.

Original:



Ornamented:



Original:



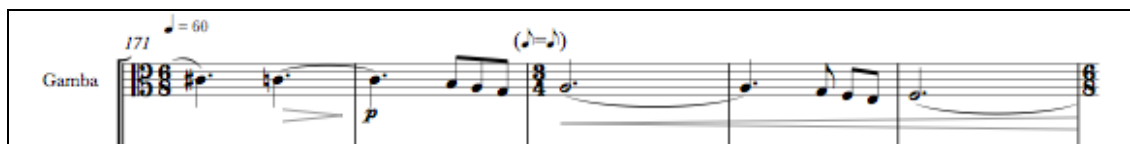
Ornamented:



Example #41: J.S. Bach, *English Suite No. 3 in G*, Sarabande, mm. 1-4, BWV 808⁵⁰ and Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-148 and mm. 152-156

The sarabande of my composition is in rounded binary form and presents material in its B section, bars 163-187, that is made up from fragments of the sarabande motif in the A section. Much of the melodic material of the B section is derived from a rhythmic augmentation of the descending triplet figuration found in the original melody. The example below shows the gamba line from bars 171-175 which mimics the descending figure, but without the leap or accented second beat.

⁵⁰ Bach, J.S. "English Suites" from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 55-56.



Example #42: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 171-175

The sarabande also features some of the dialogue and call-and-response textures common to concertos and other large symphonic works. In example 43, the end of the melodic line presented by the gamba is then echoed in the first and second violins before the second violin picks up the tune.

Example #43: Tozer, *Concerto Suite*, Courante-Sarabande-Courante mm. 163-167

Similar echo-like repetitions can be found substantially in the symphonic repertoire. For example a similar call-and-response texture can be found between the strings and winds in a passage from the second movement of Beethoven's *Symphony No. 8* demonstrated in example 44.

Example #44: Beethoven, *Symphony No. 8*, Allegretto Scherzando, mm. 24-27 op. 93⁵¹

Though the second movement is mostly homophonic, the sarabande does feature some examples of counterpoint. In measure 153-156 and again at 188-191 the principle sarabande melody is presented in ornamentation against a secondary melody played by violin or viola. Although both the main theme and the secondary melody occur together, they are spaced slightly apart for audibility. A similar contrapuntal passage can be seen in mm. 171-175. Example 45 shows the contrapuntal texture in measure 153-156.

Example #45: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 152-156

⁵¹ Beethoven, L.V. *Symphony 8 in F+*, Allegretto Scherzando, Op. 93. (Excerpt from: Burkhardt, Charles. *Anthology for Musical Analysis*, 5th Addition. Fort Worth, Texas, USA: Harcourt Brace College Publishers, 1994), 287.

Gigue:

The gigue is the most motivically driven movement of the composition due to its rondeau construction. The motif of the gigue is a four-bar gesture that features strong ties with motifs from the other two movements, especially that of the three-note gesture (a key component in the allemande and the courante) and the distance of a perfect fourth (a key component in the sarabande movement). The four-bar gesture is best seen in the opening measure of the gigue but is used interchangeably and in combination with the other themes as the movement continues.



Example #46: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 2-5

The opening A section begins at measure 15 where the main gigue melody is extended through the use of the quartal chords seen previously in the allemande movement.

Example #47: Tozer, *Concerto Suite*, Allemande, mm. 6-7, Gigue (rondeau), m. 17

The descending triplet and slide idea from the allemande movement is traded back and forth in dialogue between the gamba and the first cello starting

at bar 24. The theme from the sarabande opens the B section at measure 41, in a similar fashion to the way it is introduced as the fantasia introduction of the second movement. The three-bar motif with the accented last beat, which was used in the courante, serves as the main motif of the B section beginning at bar 49. Similar to the allemande theme shown in example 46, the courante theme is passed back and forth between the gamba and the other strings.

The first variation starts at bar 81 where the descending offbeat-triplet pattern from the allemande presented by the violins is played in contrast to the gigue's motif seen in the gamba. Starting at measure 92 the slide idea from the allemande movement is expanded, similar to measure 22 of the allemande movement.

The next section (A) begins at measure 104 and presents the same accompaniment figure presented in the opening of the gigue movement but played forward in one bar and then in retrograde in the next. Example 48 below shows the opening accompanying pattern from the gigue introduction and the forward and backward motion found in measure 103-105 of the fourth section (A).

Example #48: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 1-2, mm. 104-105

The next variation of the A material begins at measure 136 where the first and second violins play the original accompaniment pattern from the allemande. Following that, at bar 143, a snippet of the original allemande melody is passed between the gamba and other members of the orchestra.

The first variation of B material begins at measure 165 where the courante motif is introduced in doubled rhythmic values before being occurring in its original eighth-note form starting at measure 178 as shown below.

Example #48: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 168-170, mm. 178-180

Following the 'b' variation is a return to the original A section presented exactly as it was used at the start but followed by a virtuosic cadenza for the

gamba beginning at measure 222. The gamba cadenza features elements of the themes from the courante, sarabande, and gigue. The elements of those themes are shown in the example below.

Example #50: Gamba Cadenza and its Uses of Other Motifs

The final section of the piece reintroduces the sarabande theme at measure 236, followed by the courante theme at measure 246 as occurred in the original B section of the Gigue. The final B section serves as the finale for the whole work where the gamba plays in opposition to a tutti orchestra, before finally arriving together on the final chord. This opposition is shown below in example 51.

The musical score for Example #50, Tozer's *Concerto Suite*, Gigue (rondeau), measures 255-258, is presented for a full orchestra. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The score includes parts for Gamba, Violins 1-4, Violas 1-2, Violas 1-2, and Cello. The Gamba part features a prominent descending triplet motif. The string parts provide harmonic support and rhythmic accompaniment. Dynamic markings such as *f*, *p*, and *sub p* are used throughout the score.

Example #50: Tozer, *Concerto Suite*, Gigue (rondeau), mm. 255-258

The motifs from the first two movements are exchanged or blended with the gigue motif throughout the movement. For example, in the initial A section there is a blend of the gigue melody and allemande motifs. At measure 32 the theme in the gamba is comprised of the open P4 dyad from the allemande at measure 33, which is the main motif from the gigue, and at 34-35 a rhythmically augmented version of the descending triplets from the allemande.

Example #52: Allemande/Gigue Motif Combination in A section of Gigue (rondeau), mm. 32-35

Another example occurs in the first B section. In example 52 the courante motif is exchanged with the gigue's motif seamlessly but in alternation with the orchestra. At measure 53 the gigue's motif is in the gamba, followed by the courante motif in the strings. This eventually expands to a large orchestra tutti of this motivic exchange beginning at measure 57.

Example #53: Courante/Gigue Motif Combination in B section of Gigue (rondeau), mm. 53-57

Two motifs occasionally are used as countermelodies to one another: the gigue motif and the allemande motif. This is evident at measures 81-84 where the gigue motif is in the gamba and the allemande motif is in the violins. This occurs again at measures 89-91 where the gamba continues to carry the gigue motif as the allemande motif moves through each of the string sections separately.

Example #54: Tozer, *Concerto Suite*, Gigue, mm. 81-84

Another example of motif exchange occurs at measures 187-196 where the gamba maintains the courante motif against the first and second violins playing the gigue motif, as shown below in example 55:

Example #55: Courante/Gigue Motif Alternation in B Variation of Gigue (rondeau), mm. 187-192

2.4.2.3 The Soloist

This section will study the music I have composed for the gamba soloist, and the considerations I have made for the gamba soloist in regards to balance with the orchestra. The observations from the composition are prefaced by a discussion of the viola da gamba composer and performer, Marin Marais.

Marin Marais is considered one of the most famous performers and composers for the viol. Born in Paris in 1656, Marais was “one of the first French instrumentalists to make his mark as a soloist. Gifted with a remarkable technique, he developed [the technique], adding new complexities.”⁵² During his lifetime he wrote 596 published works for viol as well as 45 unpublished works. Although he did not write treatises on the viol, much of Marais innovations were carried on by students with respect to “the playing of ornaments, continuo realization and the notation of fingering and bowing”.⁵³ In this composition I have followed tradition by scoring most of the viol part in alto clef, and moving to bass where appropriate.

Allemande:

In the first movement the viol acts as an interruption to the melodies, motifs and rhythms provided by the orchestra, making the gamba’s audibility a crucial concern. To mitigate this concern, the viol part is separated from the string texture by the use of distinct register, varying articulation and/or unique

⁵² *Grove Music Online*, s.v. “Marais” (by Jerome La Gorce, and Sylvette Milliot), <http://www.oxfordmusiconline.com> (accessed September 11th, 2011).

⁵³ *Ibid.*

playing technique. Alternatively, the viol line may be reinforced through instrumental doubling. The viol first interrupts the original motif with a set of three ascending fourths. The use of open strings on the first dyad improves audibility and serves as a compelling method to introduce the unique resonant qualities of the gamba. Furthermore, the gamba is highlighted by the use of pizzicato in the violas and cellos and the quiet artificial harmonics in the violins. One might notice the purposeful way in which the alternation between pizzicato and arco bowing in the lower strings helps to highlight the viol dyad by letting it sound first with the thinner pizzicato texture, before the bow returns. An excerpt from this section of the work is given below in example 56. Pizzicato is also used in other sections of this movement, most prominently in the extended gamba solo section from measures 26-33.

♩ = 110
4 (3+3+2) (3+3+2)

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Ch.

Example #56: Tozer, *Concerto Suite*, Allemande, mm. 4-8

In another section, the resonant qualities of the viol, in conjunction with a separation of range, helps the viol remain audible. In measure 34 the viol provides pedal notes as support for the thin textures in the score below, but specifically written in the highest parts of the viol range to ensure it is heard. The example below shows the viol playing right near the top of its range, playing a high C against the pizzicato violin melody line.

The musical score is for measures 39-42 of Tozer's *Concerto Suite, Allemande*. It features the following instruments and parts:

- Gamba:** Measures 39-42. Measure 39 has a forte (*f*) tremolo. Measures 40-42 have a piano (*pp*) section with a melodic line. A bracket above measures 40-42 indicates a (3+3+2) rhythm.
- Vln. 1:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vln. 2:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vln. 3:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vln. 4:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line, including a high C in measure 41.
- Vla. 1:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vla. 2:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vlc. 1:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Vlc. 2:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.
- Cb.:** Measures 39-42. Measure 39 has a melodic line. Measures 40-42 have a melodic line.

Example #57: Tozer, *Concerto Suite, Allemande*, mm. 39-42

Measures 60-68 features a forte tremolo in the gamba that reinforces the importance of interruption in the movement and the work as a whole. As the tremolo is an effect that hasn't previously been heard it will naturally attract the listener's attention. This same effect is used again in measures 126-128 in

opposition to the tutti writing in the string orchestra. Example 58 below shows an excerpt featuring the forte tremolo in the gamba.

The musical score for Example #58, measures 63-64 of Tozer's *Concerto Suite, Allemande*, is presented. The tempo is marked as 110 beats per minute. The Gamba part features a forte tremolo, indicated by the number 63 and the rhythm (3+3+2). The string parts (Violins 1-4, Violas 1-2, and Cello) play a melodic line, with the third violin reinforcing the Gamba melody one octave higher. The score is written for a string orchestra, including Gamba, Violins 1-4, Violas 1-2, and Cello.

Example #58: Tozer, *Concerto Suite, Allemande*, mm. 63-64

In contrast to the examples above the viol often plays the main theme in a dialogue with other instruments, or in some cases directly doubled by another instrument to reinforce the line. In measures 91-92 the third violin reinforces the gamba melody playing one octave higher as shown below in example 58:

Example #59: Tozer, *Concerto Suite*, Allemande, mm. 91-92

Courante-Sarabande-Courante:

In the courante-sarabande-courante movement, the gamba fulfills the role of the virtuosic soloist similar to the frequent roll of soloists in concertos. Unlike the allemande in which the gamba interrupts the texture, in this movement the gamba is the soloist, carrying the lion's share of the motivic material and introducing important new themes. In order to ensure the gamba is heard clearly, the movement was written with the idea of dialogue in mind. Through the use of call-and-response between the gamba and string orchestra, in combination with techniques used in the allemande movement, the gamba is audible and without doubt the lead soloist of this movement.

From the outset of this movement, no longer in the background, the solo gamba begins introducing the theme of the sarabande. The use of the open P4 at the beginning of the theme is reinforced through the natural resonance available in the open strings. The opening also introduces the call-and-response texture, which permeates this movement. The statement of the theme in bar 1 by the

gamba is followed directly by restatement of the theme by tutti. After the restatement of theme, the orchestra rests as the gamba plays, and the orchestra, in turn, plays during the gamba's sustained notes. This alternation ensures that the gamba is audible. Example 60a and 60b is an excerpt of this exchange:

The musical score is for a section titled "Fantasia" with a tempo marking of $\text{♩} = 120$. It features the following instruments and parts:

- Viola Da Gamba:** The top staff, in bass clef, 3/4 time. It begins with a melodic line marked *mf*, *f*, *mf*, *f*, *mf*, and *ff*. It has a sustained note in the final measure.
- Violin 1, 2, 3, 4:** Four staves in treble clef, 3/4 time. They enter in the final measure with a melodic line marked *f*, *ff*, *mf*, and *ff*.
- Viola 1, 2:** Two staves in alto clef, 3/4 time. They enter in the final measure with a melodic line marked *mp*.
- Cello 1, 2:** Two staves in bass clef, 3/4 time. They enter in the final measure with a melodic line marked *mp*.
- Double Bass:** The bottom staff in bass clef, 3/4 time. It enters in the final measure with a melodic line marked *mp*.

The score illustrates the alternation between the gamba and the orchestra, ensuring the gamba's sound is audible during its sustained notes.

Example #60a: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 1-7

Viola Da Gamba

Violin 1

Violin 2

Violin 3

Violin 4

Viola 1

Viola 2

Cello 1

Cello 2

Double Bass

Example #60a: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 8-14

In measure 32, the courante begins with the gamba accompanied very simply, first by the low strings used to reinforce the repeated note figure, and at measure 44 filling in the missing third eighth-note beat. Throughout the courante section, the strings are subservient to the gamba, usually reinforcing critical parts of its theme or providing non-intrusive harmonic accompaniment. One will notice as well the sparseness of texture in the opening courante section. Even in passages where the orchestra is in full force, such as the passage from measures 124-131, pizzicato motion in the bass strings and pianissimo trills in the violins accompany the gamba. Example 61 below illustrates the pizzicatos and pianissimo trills that accompany the gamba in measures 124-130.

124 ♩. = 74

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vlc. 1

Vlc. 2

Cb.

mp

pp

f

p

pizz.

mp

mf

f

mf

f

mf

f

Example #61: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 124-130

In the sarabande section of this movement, beginning at measure 144, the gamba continues its role as the soloist, but the call-and-response texture of the courante is replaced by a more homophonic texture, with the orchestra providing harmonic support to the gamba's soloistic line. Originally accompanied by pizzicato, the theme is repeated with realized ornaments in the gamba and the addition of bowed strings starting at measure 153. Even with the thicker texture, the gamba is still audible as the strings provide only harmonic support through the use of sustained notes as shown below in example 62:

Sarabande $\text{♩} = 45$

Gamba *mf* *pizz*

Vln. 1 *mp* *pizz*

Vln. 2 *mp* *pizz*

Vln. 3 *mp* *pizz*

Vln. 4 *mp* *pizz*

Vla. 1 *mp* *pizz*

Vla. 2 *mp* *pizz*

Vlc. 1 *mp* *pizz*

Vlc. 2 *mp* *pizz*

Cb. *mp* *pizz*

Courante $\text{♩} = 50$

Gamba *pizz*

Vln. 1 *mp* *pizz*

Vln. 2 *mp* *pizz*

Vln. 3 *mp* *pizz*

Vln. 4 *mp* *pizz*

Vla. 1 *mp* *pizz*

Vla. 2 *mp* *pizz*

Vlc. 1 *mp* *pizz*

Vlc. 2 *mp* *pizz*

Cb. *mp* *pizz*

Example #62: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-156

Beginning in measure 196, the call-and-response texture of the courante returns, the gamba presenting the three-note motif, and the strings responding with portions of the gamba's sixteenth-note idea as shown below in example 63. This mimicry in the strings continues until measure 222 where a new theme begins to emerge.

196 Courante ♩ = 110

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Ch.

Example #63: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 196-209

The courante-sarabande-courante movement ends with a tutti section for the orchestra and gamba beginning at measure 256. In this section the gamba and strings either play in octave unison with one another, or the strings support or add additional harmonies to the gamba's sustained dyads. Here the orchestral tutti is broken up by a short gamba solo interlude from measures 268-272, and the piece ends with a short call-and-response between the second cello and gamba. The tutti section, which ends the second movement, is shown below in example 64. The use of homophonic texture in the sarabande and call-and-response texture in the courante reinforces the gamba's audibility in this movement.

256 $\text{♩} = 74$

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

268 *ad libitum accel.* *a tempo*

Gamba

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vcl. 1

Vcl. 2

Cb.

Example #64: Tozer, *Concerto Suite*, Courante-Sarabande-Courante mm. 256-282

Gigue:

The gigue brings together many of the rhythmic and motivic material from the allemande and courante-sarabande-courante movements as well as all the soloist related material discussed in the previous two sections. The gigue movement opens with the gamba placed in a background role initially starting a small pizzicato figure with the second violin. Similar to the first movement, allemande, the open texture is interrupted by P4 dyads in the gamba at measure 11, the first two on open strings. At measure 15, the gamba takes the melody that is then traded to the first viola and later the first cello, supported by the pizzicato violin texture. Starting at measure 24, there is a melodic exchange between cello and gamba juxtaposing differences in their tone quality as shown in example 65.

The musical score for Example #65, Tozer's *Concerto Suite*, Gigue, measures 24-29, is presented. The tempo is marked as quarter note = 100. The score includes staves for Gamba, Violins 1-4, Violas 1-2, Cellos 1-2, and Double Bass. The Gamba part features a melodic line with pizzicato and arco markings. The Violins play a rhythmic pattern of eighth notes. The Violas and Cellos provide harmonic support with sustained notes and occasional melodic fragments.

Example #65: Tozer, *Concerto Suite*, Gigue, mm. 24-29

Similar to the second movement, courante-sarabande-courante, the first B statement in measure 48 of the gigue is an echo between the gamba and

members of the string orchestra. In this case, the gamba melody that moves up in thirds is followed by a response from the strings moving back down, also in thirds. As well, similar to other movements, are the supporting harmony notes found in the gamba part at measures 61-64.

The first 'a' variation at measure 69 features sustained notes on the gamba with hairpin dynamics accompanied initially by a texture. In the sections where the gamba moves from the sustained notes to a stepwise eighth-note line, the strings cut out entirely. This practice continues even as the texture thickens. The two examples below show the thinner texture and thicker texture version of this pairing.

The image displays two systems of musical notation for a Gamba and string ensemble. The first system, measures 72-73, begins with a tempo marking of quarter note = 100. The Gamba part features a melodic line with a hairpin dynamic. The string section (Violins 1-4, Violas 1-2, Violas 1-2, and Cello) provides harmonic support with sustained notes. The second system, measures 82-83, shows the Gamba part with a more complex melodic line and a string section providing harmonic support. The score includes dynamic markings such as *f*, *p*, and *mp*.

Example #66, Tozer, *Concerto Suite*, Gigue, mm. 72-73, 82-83

Another use of the unique timbre of the gamba is found in measures 121-122. Here, the gamba plays a three-note chord made up of fourths accompanied

by the tutti strings. In this thick texture the gamba itself is unlikely to be heard distinctly. However, halfway through bar 122, the strings drop out revealing the sound of the gamba on its own. This section is shown below in example 67:

The image displays a musical score for measures 121 and 122 of a piece. The score is written for a Gamba and a string ensemble. The Gamba part is in the top staff, starting in measure 121 with a forte (f) dynamic, followed by a piano (p) dynamic in measure 122, and then returning to forte (f). The string ensemble consists of Violins 1, 2, 3, and 4; Violas 1 and 2; Violoncellos 1 and 2; and a Double Bass (Cb.). The strings provide harmonic support throughout the section.

Example #67: Tozer, *Concerto Suite*, Gigue, mm. 121-122

In the second 'a' variation beginning at measure 136, the second cello and double bass are purposely omitted whenever the gamba enters in, leaving the gamba alone supported by a thin texture. Though the violins are quite rhythmically active in this section, their triplet sixteenths are short enough to not interfere with the gamba playing one of the main themes of this movement as shown in example 68 below. Long harmonic supporting tones beginning at measure 147 follow this exchange between the bass and the gamba.

The musical score for Example #68, Tozer's *Concerto Suite*, Gigue, measures 143-148, is presented. It features a Gamba (top staff) and a string ensemble (Violins 1-4, Violas 1-2, Violas 1-2, Cellos, and Double Basses). The Gamba part is marked with a tempo of 100. The string parts are in the bottom staves. The score shows a complex texture with many triplets and dynamic markings like *f*, *mf*, *p*, and *ppp*.

Example #68: Tozer, *Concerto Suite*, Gigue, mm. 143-148

Through the use of the particular orchestration techniques discussed above, the softer tones of the gamba remain audible against the more robust modern string instruments. These techniques also serve to highlight the differences in timbre between the gamba and the modern members of the violin family.

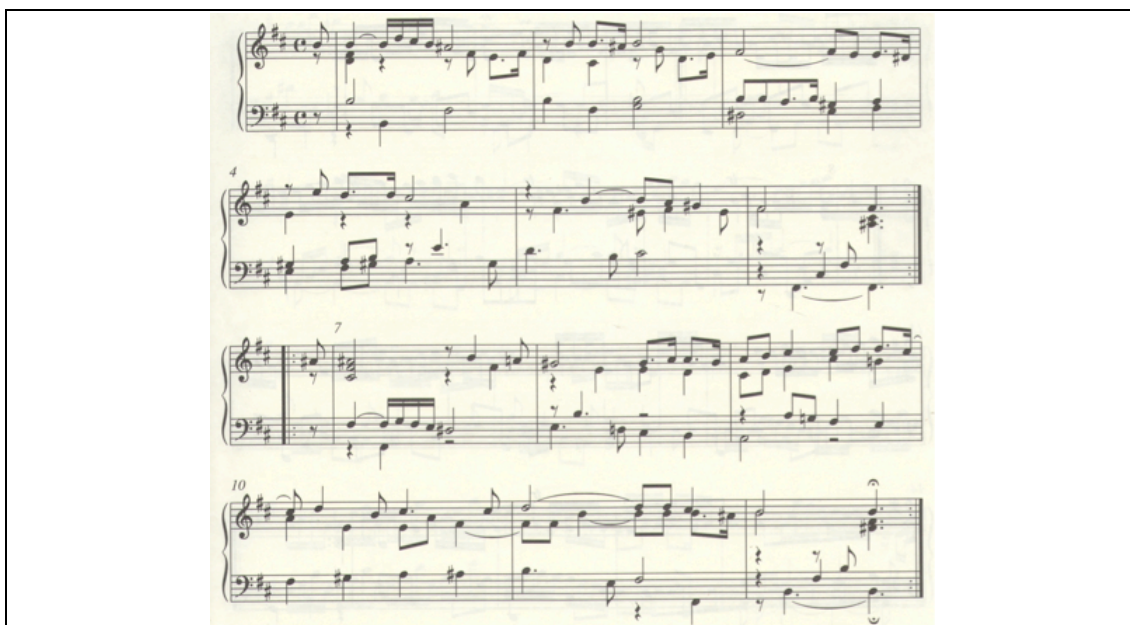
2.4.2.4 Form

The next topic in the discussion of my composition will look at the connections between the traditional forms of the dance suite and concerto and how they are interpreted in my composition.

Allemande:

Allemandes of the seventeenth century tend to be in binary form (AB) with both sections similar in length and with similar motivic materials. Most allemandes written in major keys modulate to the dominant and return to the tonic. Most allemandes in minor modulate to the relative major and back. The

following example from Froberger's *Suite No. 26 in B minor* demonstrates the progression from tonic to dominant and return to tonic.



Example #69: Froberger, *Suite No. 26 in B minor*, Allemande⁵⁴

Similar to the seventeenth-century allemande, my allemande is also in binary form. Though both the A and B sections use similar melodic material, harmonically, they are quite different. The A section of my allemande begins and ends in C; the B section begins in A, the sub-median.

Courante-Sarabande-Courante:

The origins of the courante are obscure, but by the sixteenth century there were two distinctly developed styles: Italian and French. Example 70 below shows an excerpt from Chambonnières' *Pièces de clavecin* which shows the typical metrical ambiguity and thicker contrapuntal texture of the French

⁵⁴ Froberger J.J. "Allamande" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 9.

courante. Compare this with the courante from Bach's *English Suite No. 1* in example 71. Though Bach's *English Suite No. 1* is written in French style, it shows much less metrical ambiguity in comparison to Chambonnières.



Example #70: Chambonnières, *Pièces de clavecin*, mm. 1-4⁵⁵



Example #71: Bach, *English Suite No. 1*, Courante, mm. 1-3⁵⁶

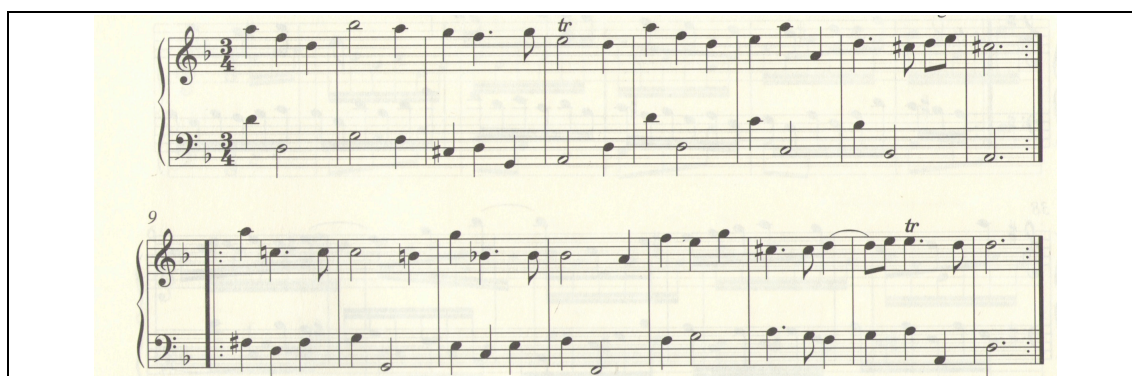
My courante is also in a binary form, the first part of the binary separated from the second part by the sarabande, and incorporates features from both the Italian and French style, though its relatively homophonic texture and virtuosic gamba line lies more heavily with the Italian tradition. Most binaries in major modulate to the dominant and return to the tonic. Most binaries in minor

⁵⁵ Grove Music Online, s.v. "Courante", (by Suzanna Cusick, Meredith Little)
<http://www.oxfordmusiconline.com> (accessed September 11th, 2011).

⁵⁶ Bach, J.S. "English Suites" from BWV 806-811 in *Englische Suiten*. (Edited by Tamas Zaszkaliczky. Budeapest: Knoemann Music, 1995), 90.

modulate to the relative major and back. My courante differs in that it modulates from a D centric opening to the subdominant (interrupted by the sarabande).

The sarabande movement in my composition explores a miniature ABA form presenting the opening theme at measure 144, an exploratory section at measures 165, and a return to the original theme in a A at measure 188. This is novel as most sarabandes are presented in binary form with a modulation to the relative major or dominant before the B section. The binary form of the Sarabande is shown below in example 72 from Corelli's *Suite in D minor*:



Example #72: Corelli, *Suite in D minor*, Sarabande⁵⁷

Italian, Spanish and English sarabandes of the seventeenth and eighteenth centuries tend to be faster and livelier in comparison with the sarabandes from Germany and France that tend to be slower and more serious, and in regular four-bar phrases. My composition attempts to temper both styles presenting a slow opening theme set in a standard period structure (4+4 bars) followed by a faster moving development section.

⁵⁷ Corelli A. "Sarabande" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 22.

Gigue:

The gigue is usually the final movement (or last movement) of the dance suite, and by the seventeenth century, two styles began to emerge in France and Italy. French giges are often in moderate-to-fast tempo with irregular phrase lengths and imitative contrapuntal textures in $\frac{6}{4}$, $\frac{3}{4}$, or $\frac{6}{8}$ time. The Italian gigue is much faster, homophonic, and usually in $\frac{12}{8}$ time. Both styles are written in binary form. The opening of Buxtehude's Gigue from his *Harpsichord Suite in C*, BuxWV 227 is the typical Italian style in $\frac{12}{8}$ time and relatively homophonic.



Example # 73: Buxtehude, *Harpsichord Suite in C*, Gigue, mm. 1-6, BuxWV 227⁵⁸

My gigue follows the Italian style in $\frac{12}{8}$ time and homophonic in texture but borrows the slower tempo and some imitative aspects of the French style. However, of the four dances imitated, my gigue least resembles the typical binary form in its use of a rondeau form. My composition also includes a cadenza preceding the final section of the rondeau, an important feature of most instrumental concertos but not of dance suites.

⁵⁸ Buxtehude, D. "Gigue" In *Early Dances*. (Edited by Agnes Lakos. Budapest: Konemann Music, 1994), 42.

2.4.2.5 Harmony

The harmonies in my work are primarily made up of symmetrical chords constructed mainly from stacked fourths above a virtual tonic. These chords act as referential harmonies throughout my composition establishing a home key for each movement and many of its subsections. Furthermore, the movements and subsections often utilize centric pitches. The centric pitch in each section/subsection is made evident through one of three methods: a relative orbital saturation of the centric pitch; a prolongation of the centric pitch as part of an ostinato or pedal point in any register; a centric pitch appearing as a result of a conventional leading-tone resolution. Though the chords themselves are made up primarily of stacked fourths, harmonic progressions throughout the work are supported by sequential or non-sequential bass note successions similar to those used in common-practice dance suites, such as progressions by thirds or fifths, and progression with voice leading by stepwise motion. Chord progressions that do not conform to these models are often based on common-tone successions. Rather than provide a step-by-step harmonic analysis of the entire piece, this paper will provide examples of the harmonic organization in use as described above and, where relevant, the relationships among these progressions to those of the historical dance suite repertoire. Furthermore, this section highlights some of the more curious passages that do not fit any particular model.

Allemande:

The allemande, of the three movements, makes the most extensive use of traditional common-practice harmonic progressions. The overall progression of the allemande from beginning to end moves from C to A centricity. This mobilization between these two relative pitch areas is accomplished primarily by circle-of-fifths sequences and common-tone transformations. The allemande starts out with the violins in E \flat Lydian accompanied by repeated E \flat notes in the first viola followed in the subsequent two bars by the addition in the accompaniment of a perfect fourth below the E \flat . This stacking of fourths continues up to bar 8 where a C and G in the second cello establish C as a point of harmonic stability.

Example #74: Tozer, *Concerto Suite*, Allemande mm. 1-8

Similar to the use of transitional sequences in baroque music the passage in measures 13 to 26, features a transitional sequence that leads from the C-

centric opening to the more developmental harmonic section in bars 25 to 42. A similar sequence can be found in bars 109-116. Example 75 below shows a reduction of the sequence in bars 13-26 which features a harmonic sequence built on root movement by descending fifths and common-tone transformations.

♩ = 110

mm. 13-15 mm. 16-17 mm. 18-19 mm. 20-21 m. 22 mm. 23-25 m. 26

Common Tone Common Tones

circle-of-fifths sequence

Example #75: Tozer, *Concerto Suite*, Allemande, mm. 13-26 (reduction)

The harmonic progression between bars 90-101 makes use of common-tone technique. The common tones between the chords built primarily on stacked fourths are shown in example 76 below:

♩ = 110

mm. 90-92 mm. 93-95 mm. 96-100 m. 101

CT CT CT

Example #76: Tozer, *Concerto Suite*, Allemande, mm. 90-101 (reduction)

Courante-Sarabande-Courante:

The introductory passage from measures 1-31 in courante-sarabande-courante movement uses the theme from the B section (sarabande) at a much faster tempo and clearly states the movement's D centricity in the opening implied triadic progression as shown below in example 77:

Example #77: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 1-4 (reduction)

The first courante begins in measure 32 clearly stating a D minor chord through the use of D in the second cello and the three-note pattern in the gamba. The gamba's sixteen-bar melody continues in D minor, but the accompaniment, built out of stacked fourths, distorts the D minor harmony, especially at bar 37 where F, B, and E in the cellos and violas conflict with the suggested F major triad in the gamba. Harmonic content in the sixteen-bar pattern can be viewed in two ways as follows: considering only the gamba melody and the bass notes, ignoring the fourths above, the pattern i, III, v, i in d minor may be inferred. However, the progression is perhaps more clear as a series of common-tone related chords. Both realizations are shown in example 78:

Example #78: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm.32-47 (reduction)

The closing section of the first courante is a prolongation of D starting in bar 124, followed by A at 131 and a return to D. The sarabande follows

immediately in G minor beginning with a modified re-statement of the material from the introduction now presented at a slower tempo typical of the sarabande dance. The eight-bar melody is first presented without ornamentation and then repeated starting at bar 153 with more elaborate ornamentation. The sarabande theme appears again at bar 188 but now is in A (minor to major). All three statements of the sarabande theme (bars 144, 153 and 188) have identical chord progressions containing several parallel modal $\frac{9}{7}{5}$ chords as shown below.

Example #79: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 144-152 (reduction)

The region from measures 163 to 188 is less clearly defined harmonically with material that originates from fragments of the sarabande's eight-bar melody. Although these measures seem harmonically unclear, nevertheless stepwise soprano and bass motion and extended chordal transformations result in a prolongation of E starting at bar 180. This E prolongation serves a dominant function preparing the original eight-bar melody to gravitate to A at bar 188. A reduction of the passage from 163 to 188 is presented below in example 80a and 80b:

Violin 1-4

mm. 163-165 mm. 166-167 mm. 167-170 mm. 171-173 mm. 173-175

Gamba
Violas
Cellos
Bass

7 7 7 7 7 7 6 6 6 6 6 6
6 6 6 6 6 6 4 3 3 3 5 3
5 5 3 3 4 4 4 3 3 3 5 3
3 3 3 3 4 4 4 3 3 3 5 3

Example #80a: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 163-175 (reduction)

Violins 1-4

mm. 176-177 mm. 178-179 mm. 180-181 mm. 182-183 m. 184 m. 185 m. 186 m. 187 m. 188

Gamba
Violas
Cellos
Bass

4 4 6 6 6 7 7 6 7 5 6 6
4 4 4 4 4 5 4 4 3 4 5 6
2 2 5 3 2 4 2 2 4 4 4 5
3 3 3 3 2 2 2 2 3 4 3 3

G# Pedal

Example #80b: Tozer, *Concerto Suite*, Courante-Sarabande-Courante, mm. 176-188 (reduction)

Gigue:

The gigue, in rondeau form (ABaAabAB), is the least easily analyzable movement in terms of its harmonic progressions. The form and measures that encompass the rondeau are shown below:

measure:	1-14	15-40	41-68	69-103	104-135	136-164	165-208	209-235	236-263
section:	intro	A	B	a	A	a	b	A	B

Diagram #5: Gigue Rondeau Form

Though there is still some evidence of common-practice harmonic relationships, the bulk of this movement is made up of free harmony or harmony related through common tones. The rondeau form creates many recurring harmonic gestures in this movement. This portion of the paper will look at relative and mediant relationships, long-range pedal tones, and the larger bass motion that predominates the movement.

The gigue movement begins with an introductory passage in measures 1-14 that is mostly harmonically static in A followed by the [A] section from measures 15 to 40. In measure 23 F \sharp occurs as the sub-median of passage but despite the temporary prolongation of the F \sharp area, the entire section remains A-centric. Measures 33 to 41 feature a harmonically ambiguous passage where a sub-median relationship of A and F occurs. This long-term relationship, as well as the smaller implied harmonic changes within, is shown in the following reduction:

Violins 1-4

Violas
Cellos
Bass

A Centricity: (I) (i \flat 7) (i \flat 7) (VI) (IV V) (I) (\flat II) (\sharp II) (\flat II) (1?) (iv)

sub-median F \sharp m

F centricity: (IV/F) (\sharp IV) (IV/F) (3?) (vi)

Example #81: Tozer, *Concerto Suite*, Gigue, mm. 1-41 (reduction)

The third section of rondeau [a] (mm. 69-103) is made up from material from the original [A] section. The section is mostly G centric and its long-range goal is the C (measure 103) making the opening G, the quasi dominant of the fourth section. But the minor supertonic chord of G found throughout the section becomes the important pivot to C in measure 101.

The fourth section of the rondeau [A] (mm. 104-135) reuses the material from the introduction section but in the relative C region. However the section can more easily be heard as D centric. The D pedal found throughout this section makes it an extended quasi-dominant prolongation the G that begins the rondeau's fifth section [a].

Although the fifth section of the rondeau [a] (mm. 136-164) begins G-centric, it is harmonically ambiguous, made up of a series of third relations and

common-tone transformations, and an overall bass note shift from D down to C \sharp .

The third relations, common-tone transformations, and bass note note shift are shown below in example 82:

Example #82: Tozer, *Concerto Suite*, Gigue, mm. 136-163 (reduction)

The score shows the following measures and measures:

- mm. 136-138
- mm. 139-142
- mm. 143-145
- m. 146
- mm. 147-149
- mm. 150-152
- mm. 153-154
- m. 155
- mm. 156-157
- mm. 158-159
- mm. 160-161
- mm. 162-163

The analysis includes the following diagrams:

- bass note third relation D to F**: A diagram showing the transformation of the bass note D to F, with arrows indicating the movement of other notes.
- Common-Tone Addition**: A diagram showing the addition of common tones between two chords, with arrows indicating the movement of other notes.
- third relation B \flat -D \flat** : A diagram showing the transformation of the bass note B \flat to D \flat , with arrows indicating the movement of other notes.
- stepwise semi-tone descent**: A diagram showing the stepwise semi-tone descent of the bass note, with arrows indicating the movement of other notes.

The seventh section of the rondeau [A] (mm. 209-235) begins like the original introductory section but rather than proceeding to the [A] material as at measures 15-40, it is followed instead by the cadenza. The entire cadenza

passage is in D and features complicated and brisk passagework. The focus is on virtuosity in this section. The cadenza's harmonic structure is shown below:

Example #83 is a musical score reduction for measures 222-236 of Tozer's *Concerto Suite, Gigue*. It features a single treble clef staff with a key signature of one sharp (F#). Above the staff, measure numbers are grouped: mm. 222-227, mm. 228-229, m. 230, m. 231-232, m. 233-234, m. 235, and m. 236. Below the staff, the harmonic content is indicated: A, A, C+A, D, A, G, C+A, D, and A. Arrows connect the measure groups to their respective harmonic labels. A note 'Harmonic Content: (over consistent D)' is placed to the left of the first 'A'.

Example #83: Tozer, *Concerto Suite, Gigue*, mm. 222-235 (reduction)

The final section of the rondeau [B] (mm. 236-263) features a transition from the harmonic region of D, established in the cadenza, to a series of polychords that converge into a diatonic thirteenth chord built on F, finally ending on an F major chord. This overall direction to F is accomplished through a descending bass line beginning in measure 252. This bass line never reaches an F chord-tone leaving an ambiguous B \flat hanging over the entire ending. A harmonic analysis of this section is provided below in example 84:

Example #84 is a musical score reduction for measures 246-263 of Tozer's *Concerto Suite, Gigue*. It shows a treble and bass staff. The treble staff contains chords with Roman numerals: m. 246 (F: vi), m. 247 (II vi), m. 248 (I vii), m. 249 (iii vii), m. 250 (I), m. 251, m. 252, mm. 253-261 (a complex chord with figures 13, 11, 9, 7), and mm. 262-263 (I). A bracket labeled 'polychords' spans measures 247-250. A wavy line labeled 'developing into...' connects measure 250 to the complex chord in measures 253-261. The bass staff shows a descending line of notes from measure 252 onwards, labeled 'descending bass line'.

Example #84: Tozer, *Concerto Suite, Gigue*, mm. 236-263 (reduction)

2.5 Summary

My composition explores the hybridization of the baroque dance suite and the classical concerto. My composition embraces significant formal, melodic, rhythmic and harmonic aspects of these two distinct types of composition and brings them together. At the same time, in many respects my work diverges from the organizational expectations of these compositions and explores more modern harmonies and forms, enhancing the dance movements while still maintaining the overall character.

In addition to combining aspects of the baroque dance suite and classical concerto, my composition creates a hybridization of past and present through the inclusion of viola da gamba as the soloist with modern strings. The work utilizes the gamba and its performance techniques, sound, and notation, within a modern harmonic language. Careful attention is paid to the acoustical differences between the gamba and that of the modern string instrument through textures that place the gamba in dialogue with the modern string instruments.

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Ph.D. (2014)	University of Western Ontario, Composition London, Ontario, Canada
M. Mus (2007)	University of Western Ontario, Composition London, Ontario, Canada
B. Mus (2005)	Queen's University Kingston, Ontario, Canada

Teaching Experience:

• University of Windsor 32-342: Voice Leading and Arranging 1, Sessional Instructor	Jan. 2014-Apr. 2014
• University of Windsor 32-432: New Music Workshop, Sessional Instructor	Jan. 2013-Apr. 2013
• University of Windsor 32-232: Music Technology, Sessional Instructor	Sept. 2012-Dec. 2012
• UWO 1629a: Introduction To Composition, Sessional Instructor	Sept. 2012-Dec. 2012
• UWO 2695b: Introduction To Electro-Acoustic Composition, Sessional Instructor	Jan. 2008-Apr. 2012

Professional Development -Teaching

• Instructional Skills Workshop	May 2013
• The University of Western Ontario Certificate in University Teaching and Learning	June 2011

Professional Development - Composition

• highSCORE New Music Festival	July. 2013
• Orford Academy New Creations Program	July. 2013
• Vancouver International Song Institute Art Song Lab	June 2013
• Interplay 2013	April. 2013
• Montreal Contemporary Music Lab	June. 2012
• Aventa Ensemble Reading Session	October 2011
• Vancouver International Song Institute Art Song Lab	June 2011
• Kindred Spirits Orchestra Composers Workshop	May 2011
• Soundstreams Canada's Young Artist Overture	March 2010
• Canadian Contemporary Music Workshop: Newly Bloomed	Sept. 2009
• Canadian Contemporary Music Workshop: Foundation and Future	June 2008
• National Arts Centre Young Composers Program	June 2007
• Pacific Opera Victoria New Opera Workshop	Dec. 2006

Presentations/Publications

- The Capilano Review October 2013
 - Publication of my work *Athena and Zeus*
- highSCORE New Music Festival July 2013
 - Presented a public lecture on my music: Static, Stasis and Time
- Orford Sumer Arts Academy July 2013
 - Presented a lecture on my music: Static, Stasis and Time
- UWO PhD Composers: Newly Composed Mar. 2010
 - Presented a Lecture Recital on String Quartet: *Orchid*

Honours/Awards:

- George Proctor Memorial Award, University of Western Ontario, 2013
- Western Graduate Research Scholarship, University of Western Ontario, 2005-2011
- Istvan Anhalt Award in Electro-Acoustic Composition, Queen's University, 2004
- Heather Hamlin Award in Music, Queen's University, 2001
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